

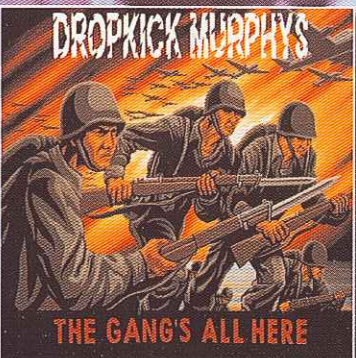
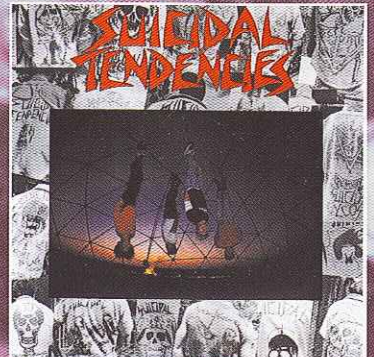
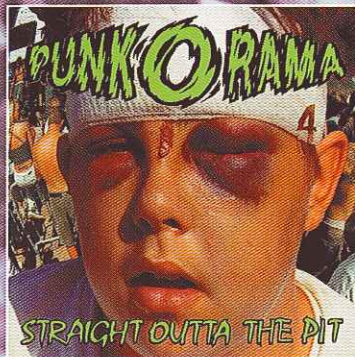
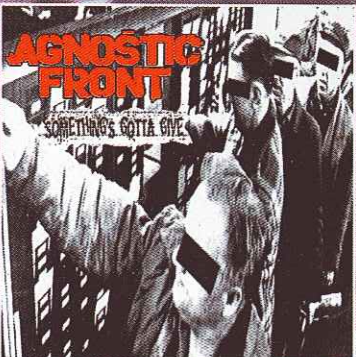
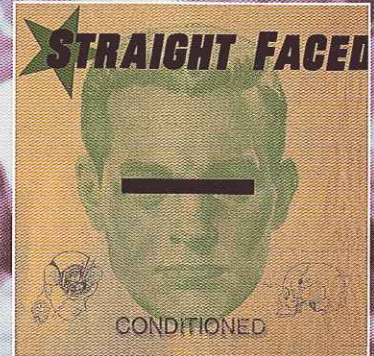
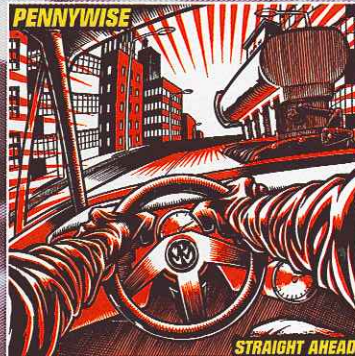
FULL CONTACT

M A G A Z I N E

Agnostic Front



STRAIGHT OUTTA THE PIT



SEE ALL THESE BANDS AT
WARPED TOUR '99 AND DON'T
FORGET TO CHECK OUT THE
NEW EPITAPH TENT...
SEE YA IN DA PIT!!!



As you can see, the second issue of Full Contact has changed a lot since FC1. Apart from the fact we have more band interviews and reviews, the layout has improved the most. Our former layout person Elle left to pursue her studies and move on to website design. In her place is Todd Barsanti from elemeno design. We hope you find the changes in Full Contact as good as we do. As usual, we look for submissions and input from our readers. Please feel free to send art, photo's, scene reports etc. to use in upcoming issues.



Like usual we would like to use this space to thank the people who helped us in making FC.

Labels

Chuck @ Victory, Dave Helm @ Triple Crown, AJ @ RessurrectionAD, Matt, Marco and Andreas @ Century Media, Vincent @ Eyeball, Teresa @ Solid State, Jumbo @ Howling Bull Japan, Kerri @ Epitaph, John @ Very, Susan @ Revelation, Dave Mandell @ Indecision, Dave @ East Coast Empire, Brian Archer @ Fat Wreck, Mayumi @ Sony Japan, K.Tsutsumi @ Straight up Japan, Chris @ Goodfellow, Ian @ EVR, Michelle @ Fearless, Josh @ Pure hate, Venessa @ Flieshman, Takumi @ SIH Japan, Brendan @ Surface, Edward @ Goodlife, Andrea @ Nitro, Michelle @ Mordam, Pavlos @ exit, Jorgr @ earache, Karl @ Relapse

People

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Bands

Mike and All Out War, Scott & Buried Alive, Riley & Stigmata (RIP), Kabula & Agnostic Front, Yellow Machinegun Japan, Scott & By Virtue Alone (Japan)

Extra Thanx

Michelle, Steve and Gus @ Abode for all your help and advice, Todd for hard work and understanding.

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FULL CONTACT

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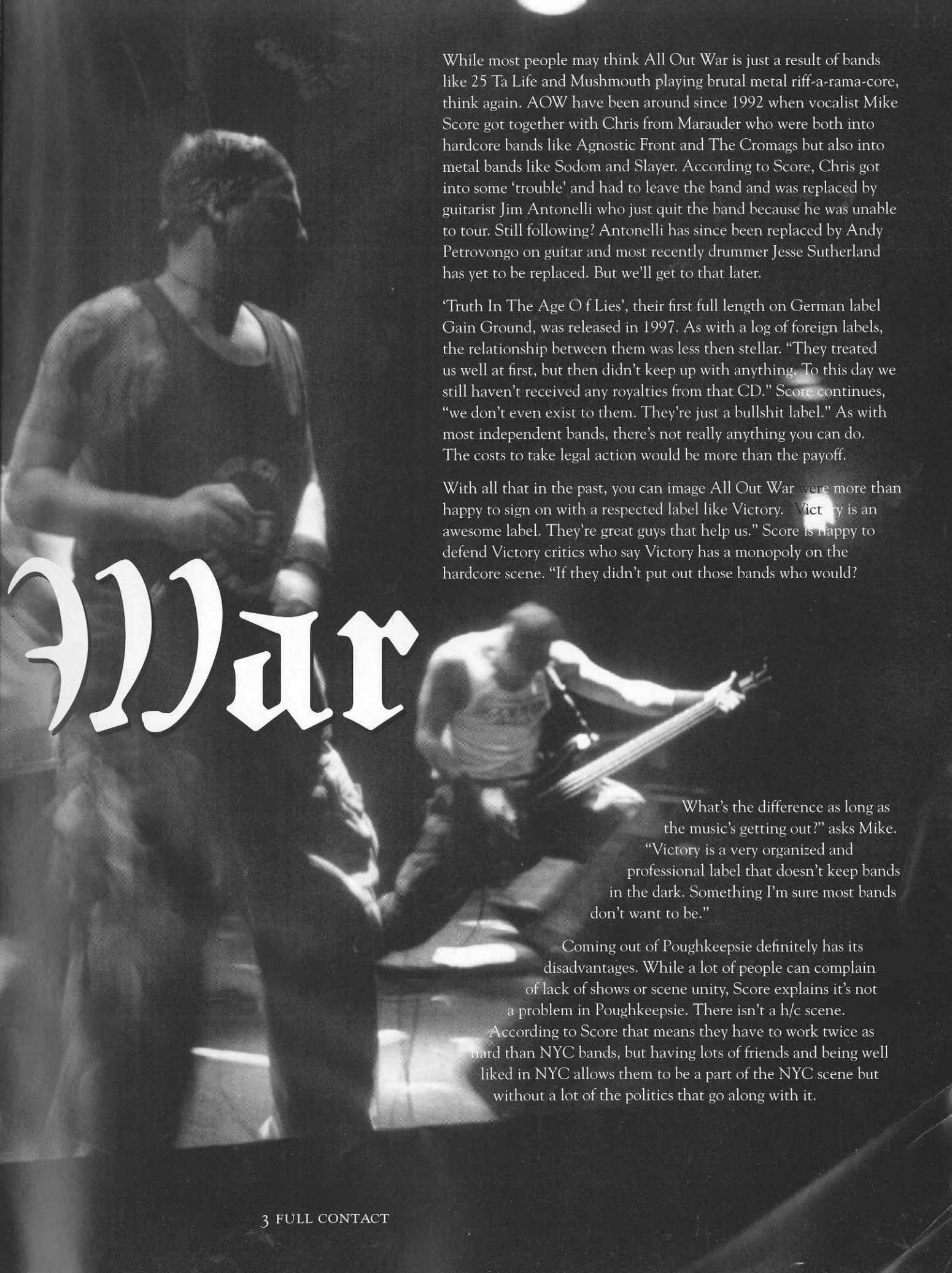
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All Out

With the release of 1998's best
hardcore CDs, Houghkeepsie's
All Out War has arrived as one
of hardcore's premiere bands.
'For Those Who Were Crucified'
is to metalcore what Hatebreed's
'Satisfaction Is The Death Of
Desire' is to hardcore. An
assault on the senses for those
is one of those rare CDs with



While most people may think All Out War is just a result of bands like 25 Ta Life and Mushmouth playing brutal metal riff-a-rama-core, think again. AOW have been around since 1992 when vocalist Mike Score got together with Chris from Marauder who were both into hardcore bands like Agnostic Front and The Cromags but also into metal bands like Sodom and Slayer. According to Score, Chris got into some 'trouble' and had to leave the band and was replaced by guitarist Jim Antonelli who just quit the band because he was unable to tour. Still following? Antonelli has since been replaced by Andy Petrovongo on guitar and most recently drummer Jesse Sutherland has yet to be replaced. But we'll get to that later.

'Truth In The Age Of Lies', their first full length on German label Gain Ground, was released in 1997. As with a log of foreign labels, the relationship between them was less then stellar. "They treated us well at first, but then didn't keep up with anything. To this day we still haven't received any royalties from that CD." Score continues, "we don't even exist to them. They're just a bullshit label." As with most independent bands, there's not really anything you can do. The costs to take legal action would be more than the payoff.

With all that in the past, you can image All Out War were more than happy to sign on with a respected label like Victory. "Victory is an awesome label. They're great guys that help us." Score is happy to defend Victory critics who say Victory has a monopoly on the hardcore scene. "If they didn't put out those bands who would?

War

What's the difference as long as the music's getting out?" asks Mike. "Victory is a very organized and professional label that doesn't keep bands in the dark. Something I'm sure most bands don't want to be."

Coming out of Poughkeepsie definitely has its disadvantages. While a lot of people can complain of lack of shows or scene unity, Score explains it's not a problem in Poughkeepsie. There isn't a h/c scene.

According to Score that means they have to work twice as hard than NYC bands, but having lots of friends and being well liked in NYC allows them to be a part of the NYC scene but without a lot of the politics that go along with it.

ハードコアで1998年の最高のCDが発売されて、PoughkeepsieのAll Out Warはハードコア最高級のバンドの一つとして出現しました。'For Those Who Were Crucified'は、メタルコアにおいて、ハードコアのHate Breedの'Satisfaction Is The Death Of Desire'のようなものです。感覚への襲撃とは、これらの珍しい弱点なしのCDの事を言うのでしょうか、...

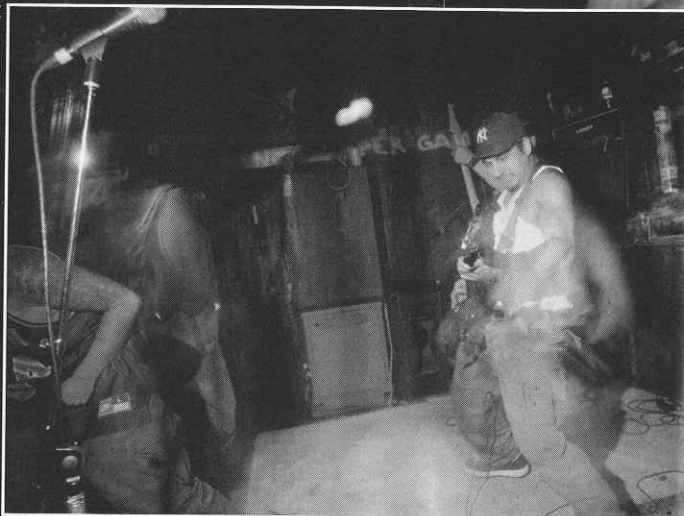
ほとんどの人は、All Out Warは荒々しいメタル、リフアラマコアバンドの25 Ta Lifeや、Mush Mouthとかのバンドの影響だけで出来たと思うだろうけれども、もう一度考え直してみよう。AOWは1992年から活動していて、兩人ともAgnostic FrontやCromagのハードコアバンドにのめり込んでいたにもかかわらず、SodomやSlayerなどのメタルバンドにも興味があった、Mike Score、ボーカルとMerauderからのChrisとが、一緒になった時できました。Scoreによれば、Chrisがなにかの'問題'に巻き込まれてバンドから抜けなくてはならなくなって、代わりに、ギターのJim Antonelliに変わったが、彼もツアーが出来なかったために、ちょうど止めたばかりだそうです。ついてきてる？ AntonelliそれからAndy Petrovongoのギターに変わって、それと一番最近にはドラムのJesse Sutherlandがかわります。でもこれについては又後で。

ドイツのレーベル、Gain Groundからの彼らの最初のフルアルバム、Truth In The Age Of Liesは1997年に発表されました。海外のレーベルの常でどうする事も出来ず、彼らの関係は決して優れたものではありませんでした。"初めは私達の事をよく扱ってくれたんだけど、何にも長続きしなかった。今までだって、あのCDの印税ぜんぜん貰ってないよ。"Scoreは続けます。"彼らにとって僕たちは存在していないのと同じなんだ。彼らはただうそつきだけのレーベルだよ。"これについて、ほとんどの無所属なバンドでは、何をすることも出来ません。裁判の費用の方が得られる金額よりも高くなるからです。

これらの事が全部過去にあったのだから、All Out WarはVictoryのような尊敬されているレーベルと契約できてものすごく幸せだと思うでしょう？ "Victoryはすごくいいレーベルだよ。彼らは私達を助けてくれるいい人たちです。"ハードコアシーンにおいてVictoryは独占企業だ、と批判するVictory批評家達から、Scoreは喜んでVictoryの弁護にまわります。"もし彼らがハードコアバンドを世に出そうとしなかったら、誰がしてくれるの？音楽が出ているんだから、かまわないではないの？Victoryはとてもきちんと専門的に組織されていて、バンドを闇にほうっておかないんだ。埋もれているのはほとんどのバンドが絶対に望んでいない事と思うよ。"とMikeはいます。

Poughkeepsie出身で不利な事もあります。団結とライブの数が足りない事に、たくさんの人が文句を言うけれど、ScoreはそれはPoughkeepsieでは問題じゃないと説明しています。ハードコアシーンは存在していません。そして、Scoreによれば、それはニューヨークバンドの二倍努力しなければならないと言う意味です。しかし、友人がたくさんいる事と、ニューヨークでとても好かれている事は、普通についてまわる政治的な事無しでニューヨークシーンの一部になれるということです。

All Out War is:
Mike Score – Vocals
Andy Petrovongo – Guitar
Taras Apuzzo – Guitar
Eric Carrillo – Bass



今日ある、シングコア、ハードコア、ニュースクール、オールドスクール、ポストハードコア、イーストコースト、ウエストコースなどのすべてのハードコアの部門において、ほとんどのハードコアバンドは彼らのメタルの側面を隠さなければなりません。しかし、All Out Warは違います。"ほとんどの今日のハードコアバンドはメタルです。

私達はただ露骨に表しているだけです。私達はぜんぜん気にしないんだよね！"（笑い）メタルからの影響が強い一方、Scoreの歌詞は、ただらしたメタルのありふれた物とはぜんぜん違います。"私達の歌詞は人類に対する人類の残酷さについてのものです。人々の目を開かせるよう努力し、彼ら自身以上の存在がある事を教えます。そして、前進する事が与える苦しみと影響に目をむけさせます。"苦しみにいては最近シカゴにいた時、宣伝費の現金と道具を彼らのワゴン車から盗まれた事によって、直接いくらか体験しました。残念な事にバンドはBuried Aliveとの残りのツアーをキャンセルし、再編成するために帰らなければならなかった。戻ってからは、ドラマーのJesse Sutherlandがバンドから抜けました。Victoryからのコメントによると、Sutherlandの非常に否定的な態度が原因になったそうです。これが印刷される時点では最終的な後継者は見つかりません。

このバンドは新しい道具をそろえる努力をしています。そして、Mikeが学校を終えるまでの間に近くで活動を始めたそうです。Mikeは、近いうちにヨーロッパと日本に進出したいと言っています。（うわさによると4月から5月の終わりから六週間）"私達には日本からたくさんのお心と手紙がよせられています。日本にはHell ChildやSecond To None、そしてMultiplexのような良いバンドがたくさんあります。"

結局、All Out Warは、もしあなたがたをただのメタルバンドだと思っても、彼らは気にしないと言う事です。Scoreは"私達はただ荒々しい音楽を演奏しているだけです。私達は批評とは関係ありません。もし嫌いだったら、ちくしょう、それでもいいよ。"と言う風にまとめています。

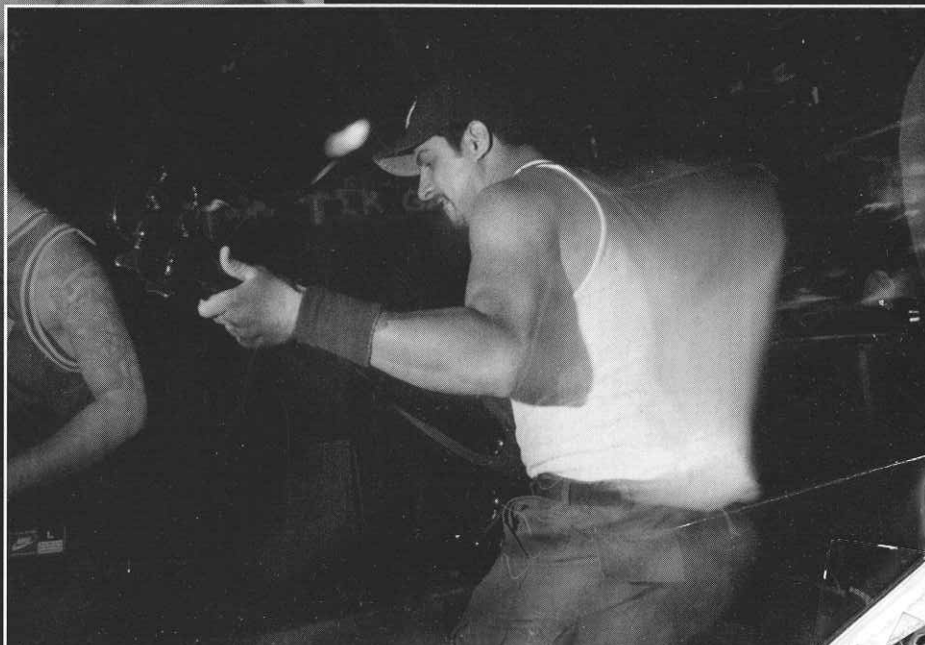
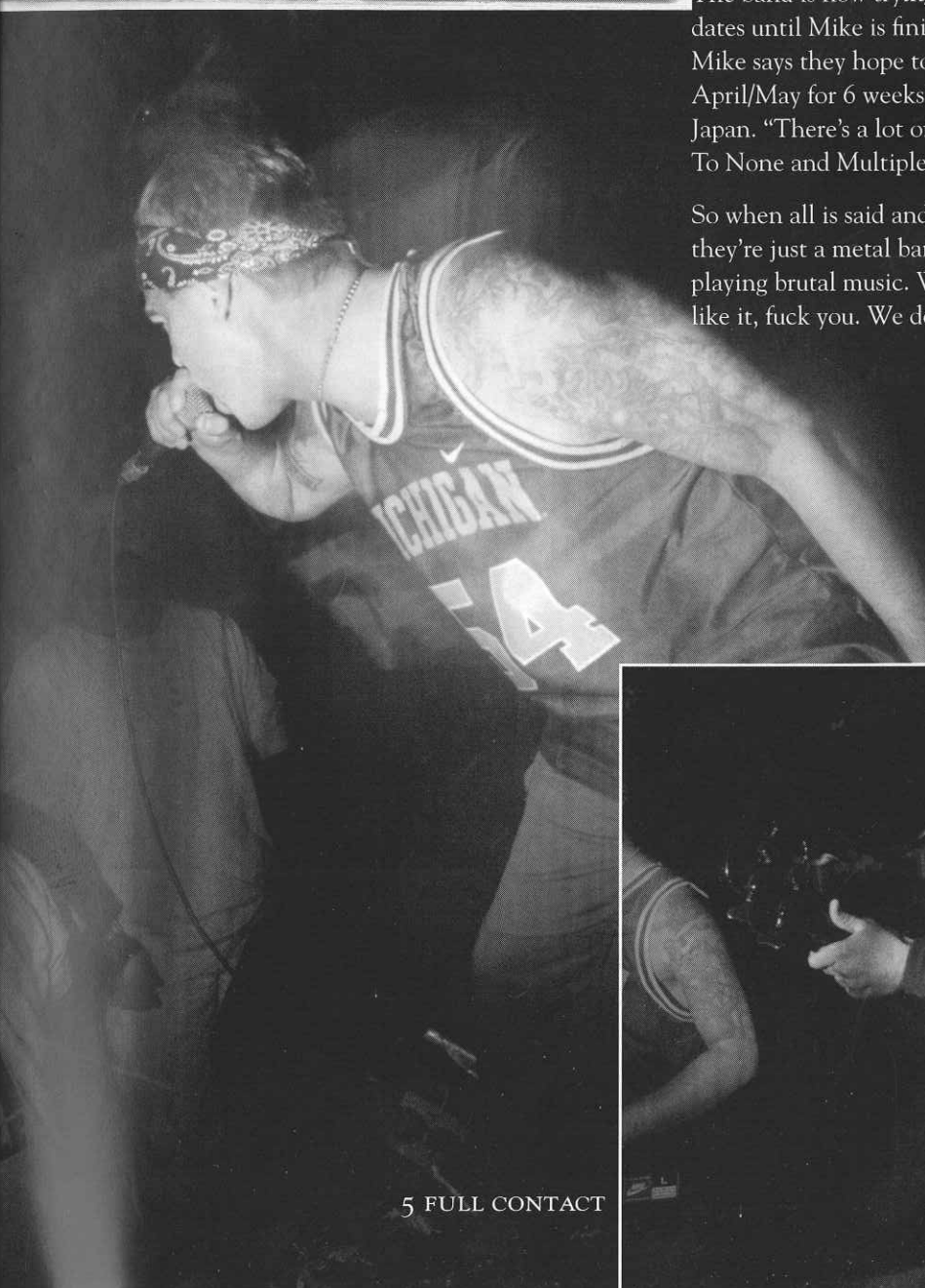


With all the divisions in hardcore today such as thugcore, hardcore, new school, old school, post-hardcore, east coast, and west coast, most hardcore bands today feel the need to hide their metal side. Not All Out War. "Most hardcore bands today are metal. We're just more blatant about it. We just don't give a fuck!" – laugh score –

While heavily influenced by metal, Score's lyrics are far from the mundane lyrics that tend to drag metal down. "Our lyrics deal with man's inhumanity to man. We try and open people's eyes and let them know there's an existence beyond they're own and to look at the suffering and the effect progression has on people." Suffering is something All Out War got some of first hand when they had merch cash and gear stolen from they're van while in Chicago recently. Unfortunately, the band had to cancel the rest of their tour with Buried Alive and go home to regroup. Since returning home drummer Jessie Sutherland has left the band. According to a statement from Victory, the decision was due to Sutherland's increasingly negative attitude. At print time, a permanent replacement had not been found.

The band is now trying to buy new gear and start doing some local dates until Mike is finished school and they're back on their feet. Mike says they hope to hit Europe and Japan soon (rumour is late April/May for 6 weeks). "We have a lot of interest and mail from Japan. "There's a lot of good bands in Japan like Hellchild, Second To None and Multiplex."

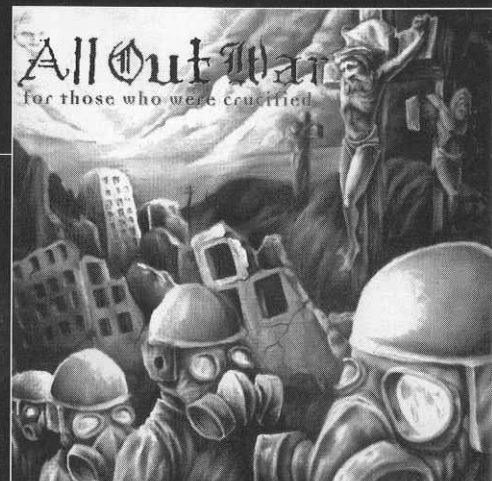
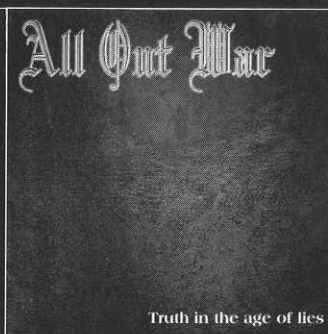
So when all is said and done, All Out War don't care if you think they're just a metal band. Score sums it up like this, "we're just about playing brutal music. We don't get involved in cliques. If you don't like it, fuck you. We don't care."



truth

Discography

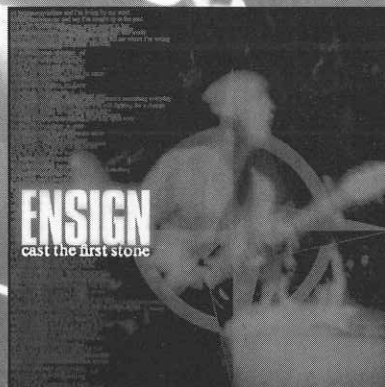
Hymns Of The Apocalypse – 7”
Truth In The Age Of Lies
For Those Who Were Crucified



FULL CONTACT 6



ENSIGN



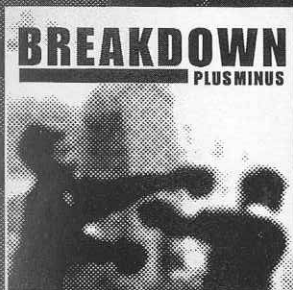
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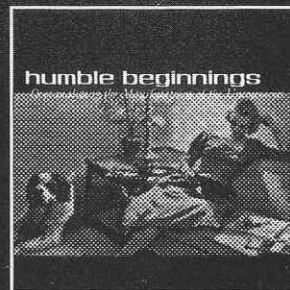
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Cognitive ability and an omnivorous diet are traits that through a process of self-selection have allowed humanity to survive and dominate the planet. It has taken millions of years of past primordial ooze evolution for humanity to reach the position we are in today.

Yet, I'm beginning to notice a distinct change in this trend. Cognitive abilities seem to be cropping and diets seem to be changing. Now, I'm not even going to bother arguing which change begat the other. Suffice to say, they are related. I think we can all agree that society is becoming dumber and dumber. The examples are endless and painfully evident every day. A discussion or debate of this fact is not necessary. If it is...well, you're probably one of those upon whom my argument would be based.

What concerns me is that this perhaps foreshadows a regressionary evolution of mankind. The most salient indicates that this hypothesis is correct and one that is most troubling to me is the seemingly recent trend of people becoming vegans and/or vegetarians. Now, don't get me wrong. There's nothing wrong with consuming the odd vegetable or fruit, but these peoples' vehement arguments against meat consumption distinctly show a lack of cognitive ability and are definitely of a revolutionary nature. Those who ascribe to this dietary theory invariably ignore or gloss over evolutionary facts that prove we are omnivores and if anything lean towards the carnivorous side of the dietary spectrum. Example? Those two seemingly innocent teeth on the top row of your jaw opposite those two middle ones...yup. Those are called incisors. What are they meant for? Ripping and tearing. Of what? Well, not yams, zucchini, eggplant or cucumbers. They're meant for meat. Animals. You know...things within which a beating heart pumps blood and so far have served humanity well.

If a herbivorous diet were a better or wiser choice we would have evolved differently. Maybe we'd have two stomachs with which to digest grass or maybe little eucalyptus-eating koala bears would be building cars, sending each other to the moon, or making pornos. I see no evidence of this yet and I also don't see a lot of babies (Chernobyl aside) born without those teeth. So, evolution still says, "yes, we are omnivores and need these teeth." Even the plant world is against their argument for vegan/vegetarianism. How? DIONAEA MUSCIPULA. Yes, the Venus Flytrap. Here's a fucking plant that eats meat. Explain that one my vegan friends!

Now you may or may not agree with these extremely cognitive arguments. If you do, you're obviously an intelligent and analytical person and need read no further. If you don't, you're either a turrets sufferer or haven't been paying attention to what

認識能力と雑食性の食生活は自主選択の過程によって人類が生き残り惑星を支配する事を可能にした特徴です。何百万年もの過ぎ去った原始時代の、ただだろとした人類の進化が今日私達がある立場を作っています。

それでも、私はこの傾向にはっきりした変化を感じ始めています。認識能力は落ち、食生活は変化してきているようです。目下私は、どちらの変化がどちらの変化をもたらしたのかについての議論にはぜんぜん触れない事にします。それらは関係している、といえ十分です。私は、社会がどどんばかになってきていることについては、みんなが賛成できる事だと思います。例は限り無くあって、日々痛々しいほど明らかです。この事実についての討論や議論は不必要です。もし必要だったら...、まあ、あなたは多分私の主張の根拠となる人々の一人でしょう。

私が心配しているのは、この事が多分人類の退化の前兆だろうからです。この仮説が正しい事を示す最も顕著な、そして私が一番悩まされている出来事は、見た所、最近人々が菜食主義者(ベガンまたはベジタリアン)になる傾向があることです。ここで誤解しないで下さい。変な野菜や果物を摂取するのはぜんぜん悪い事ではありません、しかしその人たちの肉食に対する激しい議論は、明白に認識能力の欠如を示し、明らかに大変革です。この食生活を信奉する人々は私達が雑食動物で、むしろ食生活の範囲では肉食奢りな事を証明する進化の事実を、必ず無視するかまたは言いつくろっています。例ですか? あなたのあごの、上の列にある二つのその真ん中にあるのと両端の無邪気そうな歯...、そう。これらは門歯といいます。この歯は何のためか? 切り裂いて引き裂くためです。何を? まあ、サツマイモやズッキーニ、ナスやぎゅうりじやありません。この歯は肉食動物のためのものです。知ってるでしょう...、中で心臓が動いて血がめぐっているもの、今の所、人類のために役立っているものです。

もし、草食性の食生活が、より良くより賢い選択なら、私達は違う風に進化してきたはずですよ。おそらく、草を消化するために二つ胃があるか、または、ユーカリを食べるコアラが車を作ったり、お互いに月に旅行させたり、ポルノの制作をしたりしているでしょう。私はそのような形跡ははまだ見た事が無いし、また、わたしは(チェルノブイリ以外では)この歯なしで生まれた赤ちゃんをたくさん見た事はありません。なので、進化はまだ、"そうです、私達は雑食性であり、この歯を必要としています。" といっています。植物界でさえ菜食主義者(ベガンやベジタリアン)の議論には反対しています。どうしてかって? DIONAEA MUSCIPULA. そう、蠅とり草です。ほらここに、肉を食べるひどい植物がありますよ。菜食主義者の皆さんこれ説明してちょうだい!



Ich Werde Böse

you've read. Hell, your lips are probably moving as you read this. Fear not, perhaps a few more simplistic examples might make my point more abundantly clear to you. Let's look at the effects of each dietary system.

Omnivores are: relatively healthy normal, well-adjusted people who don't as a rule forge their viewpoints down others' throats (pun intended), lead healthy natural productive lives, have families, go to work at real jobs, and are generally productive members of society. Historic figures as famous leaders who were omnivores: all!

Vegan/vegetarians are: invariably unhappy frail underweight extremely opinionated people. Not happy to sit quiet and succumb to their own unhealthy diets, they insist on incessantly condemning those who do not share their viewpoint. Ever try setting a side order of bacon at a vegan restaurant? Not as easy as getting a side order of fries at an omnivorous restaurant now is it? They lead unproductive lives working in health food stores, living in communes and/or fight against whaling in the North Atlantic or writing letter appeals to 'bad' governments for imprisoning 'good' people who they've never met. In short, always telling others what to do. They all seem to share the same deathly pallor that either comes from eating nothing but vegetables or living in their parent's basements all their lives or a combination of the two. Famous historic figures of leaders who ascribed to this dietary system? None!

I cannot, however, state that they are completely devoid of intelligence for they seem to be waging a rather sinister covert action against any unsuspecting omnivorous world. Their weapon? TOFU. Now, I myself have nothing against this unassuming soybean curd when it isn't pretending to be something it isn't, but vegans are perverting it to their own means. These vegetarian acolytes are trying to infiltrate their food of choice into omnivore diets by disguising it as hotdogs or hamburgers or any number of other meats never say as a

vegetable. Interesting isn't it? This perversion makes me sick and shows the length to which these people will go in their de-evolutionary quest for supremacy.

I'm beginning to get worried about our survival as a species if this is the way things are going. If we all eat plants what will be left for the lower animals to consume? You guessed it. Us! That's why I for one say we should all adopt the adage of: If animal didn't in some way suffer for my meal then I'm not hungry.

Otto S.

さて、あなたはこの極端に経験的事実認識に基づいた議論に同意しないかもしれません。もし同意するとしたら、あなたは明らかに聡明な分析的思考能力のある人で、これ以上読む必要はありません。もし同意しないなら、おかしいか、あまり注意して読んでいなかったかです。絶対、これを読みながらにあなたの唇は動いていたんじゃないかな。大丈夫、多分もういくつか簡単な例があれば一般的に僕の意見がはっきり分かるのではないのでしょうか。それぞれの食生活の影響を見てみましょう。

雑食性の人：比較的健康な上手く適応した人々で、他の人に無理に自分の意見を決まりごとのように飲み込ませようとしたりせず（駄洒落です）、健康で自然で有意義な人生を送り、家族をつくり、きちんとした仕事につき、だいたい生産的な社会の一員です。歴史上の有名な指導者で雑食性の人：全員！

菜食主義（ベガンやベジタリアン）の人：全体的に不幸でもろい痩せ過ぎの非常に自説に固執する人々です。自分の不健康な食生活に黙ってしがうのに満足せず、絶え間なく自分の意見に同意しない人々を非難します。極端な菜食主義者のレストランでベーコンの追加注文をしようとしたことありますか？ 雑食のレストランでフライドポテトの追加注文をするように簡単にはいかないでしょう？ 彼らは健康食品店で働いたり、共同部落に住んだり、捕鯨業に反対して北大西洋で戦ったり、手紙を書き「悪い」政府に対して、一度も会った事さえ無い「いい」人々を投獄したと訴えたりします。一口に言えば、常に他の人々に何かするようにいっています。彼らはみな野菜しか食べないからか、一生両親の家の地下にすんでいるからか、その両方かで青白いようです。歴史上の有名な指導者で、この食生活に頼っている人？ 一人もいません！

しかしそれでも、感づいていない雑食界に対して結構都合の悪い戦いを密かに遂行しているようなので、私は、彼らが完全に聡明さに欠けているとは言えません。彼らの武器？ 豆腐です。私自身も、違うもののふりをしていなければ、この気取らない大豆の凝乳に対して何も反対意見はありません。しかし、極端な菜食主義者の人々は邪道にも彼ら自身に都合の良いように使用しています。これら菜食主義の侍祭達は彼らを選んだその食べ物をホットドッグやハンバーガーや野菜ではないその他のいろいろな肉と偽って雑食性の食生活に浸透させようとしています。興味深いことですね？ 私はこの邪道なやり方にはむかむかするし、この人々が主権をとるための非進化的探求にどれだけの事をするかを示しています。

もしこのように事が進むとしたら、私は種の存続に心配を感じ始めています。もし私達がみな植物を食べるようになったら下等な動物たちは何を摂取する事になるのでしょうか？ もう分かったでしょう、私達です！ だから私個人としては、私達は皆、次の金言を受け入れるべきだと思います。動物がなんらかの形で私の食事になるために苦しまなかったなら、私は食欲が沸きません、と言う金言です。

has begun

Troy New York's hardcore pride, Stigmata, is a band that has survived through thirteen years of change and what could only be described as a record company curse, yet still sits on top of the Albany hardcore scene...

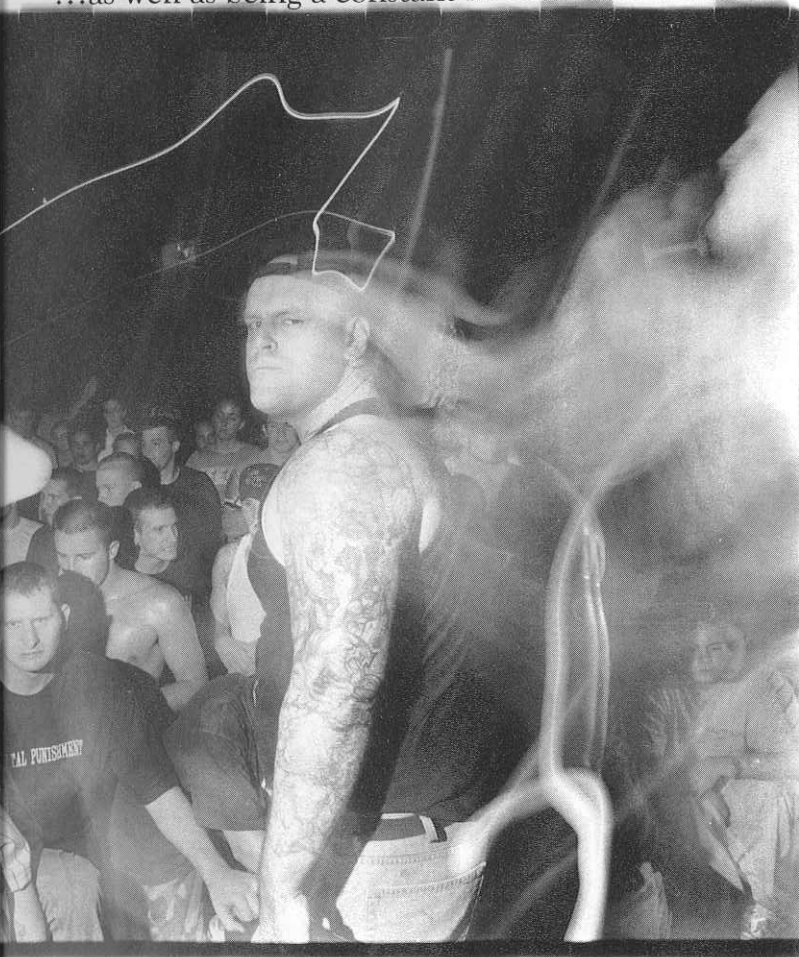


Stigmata

NOTHING BUT

FULL CONTACT 10

...as well as being a constant in the NYHC scene...



ENEMIES

11 FULL CONTACT

Stigmata evolved from a metal band formed in 1986 called Cranial Abuse when Riley was a skinny 13 year old. (Yes, Riley was small once). During their short and colorful history, C.A. released a demo as well as appearing on a comp. However, because of their 'violent following' C.A. success was limited to being banned from every club around Troy. Not bad for a bunch of thirteen year olds.

In 1989, C.A. became Stigmata and released a demo. California's CFY Records flew Stiggy, now with new drummer Pat O'Reilly (Final Terror, Wolfpack), to California where the 'Strength In Hate' 7" and "Calling For The Unjust" were recorded. Due to financial reasons, 'Calling...' was released years later. Shortly before Jason Sunkes joined on guitar, Stigmata recorded 'The Heart Grows Harder' for what Riley describes as the 'scumbag' German label Steelbreaker. Among other reasons, besides poor distro, all ties with Steelbreaker were severed.

Jason Bittner joined on drums in 1989 for their most popular release 'Hymns For An Unknown God' produced and collaborated by Cromags and White Devil frontman Harley Flanagan. Stiggy's relationship dates back to when they played a show with The Cromags and One King Down in upstate NY. "Since then," remembers Sunkes, "we became good friends and hang out all the time."

Recently, Flanagan cameod at Bogey's last h/c show with Stiggy, Cold As Life, Madball, and All Out War. Much to everyone's surprise and delight Harley sang 'Burning Human' and 'Hard Times' with Stigmata. Sunkes remembers, "that show was great because the Stigmata and Cold As Life sets were being recorded for an upcoming split EP and Harley showed up to sing with us which was another highlight.

'Hymns...' was cursed by not being released until 1996 on Philly's Too Damn Hype Records. When asked if Stigmata had finally found a record label they liked Sunkes states, "I wouldn't say we're totally happy with T.D.H., but we've dealt with worse labels." Not exactly the praise you want to hear if you're a Stiggy fan. Sunkes sums up the record label problem this way. "Record labels tend to suck."

ニューヨーク、トロイのハードコアの誇り、Stigmata は、十三年間の変化とレコード会社の呪いとか言えないような出来事にも生き残ってきたバンドで、しかも、今でもまだアルバニーのハードコアシーンで一番上の位置にいて、NYHC (ニューヨークハードコア) においても常連的存在です...

Stigmata は1985年に結成された Cranial Abuse とする Riley が瘦せた13才の少年だった時のメタルバンドから誕生しました (そうです、Riley にも小さい時があったのです)。彼らの短くて華やかな経歴の中で、C. A. はデモテープを発表し、編集にも参加しました。しかし、彼らの '暴力的な崇拝者達' が理由でトロイ周辺のクラブからは締め出されていたために、C. A. の成功は制限されていました。これは、13才の団一にしては悪くありません。

1989年、C. A. は Stigmata となって、デモテープを発表しました。カリフォルニアの C F Y レコードは、新しいドラマーの Pat O'reilly と一緒に Stiggy (Final Terror Wolfpack) を、'Strength In Fate' 7インチや 'Calling For The Unjust' がレコーディングされていたカリフォルニアに、いかせました。金銭的な理由で 'Calling...' は何年か後に発表されることになります。ギターとして Jason Sunkes が加わったすぐ後、Stigmata 'The Heart Grows Harder' を Riley が 'いやだったらいい' と評するドイツのレコードレーベル、Steel Breaker でレコーディングしました。お粗末な配給以外にも数ある理由があって、Steel Breaker との関係は全体的にひどいものでした。1989年に、Cromags と White Devil 看板的人物 Harley Flanagan によってプロデュース、合作された、一番人気の高い 'Hymns For An Unknown God' のために、Jason Bittner がドラムとして加わりました。Stiggy との間柄は彼らが一緒に Cromags や One King Down とニューヨーク北部のライブで演奏した時からの親しい関係です。"その時から Sunkes は、"お互いに良い友達になって、いつも一緒に過ごすようになった。"のを覚えています。最近、Flanagan は Bogey の最後のハードコアライブで Stiggy や Madball、All Out War と一緒に、ものすごく素晴らしい演奏をしました。Harley は Stigmata と一緒に 'Burning Human' と 'Hard Times' を歌い、皆は驚き、喜びました。Sunkes は "Stigmata と Cold As Life の演奏はこれから発売されるEP盤に録音されていたからあのライブは素晴らしいくて、また、Harley が出てきて歌ってくれてもう一つのハイライトになった"と言う風に回想しています。

'Hymns...' は1996年に Philly のレコードより発売になるまで発表されず辛めにあいました。スティグマタはとうとう気に入ったレコードレーベルを見つけたか、と聞かれた時に、サンクスは "I. D. H. で完璧に満足とは言えないけれど、今までにもっと悪いレコードレーベルを契約してきました。"と言っています。あなたが Stiggy ファンだったら聞きたいような誉め言葉とはいえませぬ。Sunkes はレコードレーベルの問題をこんな風にまとめています。"レコードレーベルはどれも全部失望的な傾向があります。"

現在、忠実な Stigmata 崇拝者達がいて、普通だったらもっときちんとしたレーベルや、Victory とでさえ良い契約ができて良いと思うでしょう? Sunkes は "Steve Reddy は私達の古くからの友人ですが、私は Stigmata が EVR と契約する可能性はそんなにはないと思います。彼も同意するかもしれませんが、私はただ単に、彼のレコードレーベルと私達は合わない、と思っています。一方で、Victory は最近 'スティック タイト' 7インチを彼らのシングルの一つとして出しました。"という風に行っています。彼ら自身のレコードレーベルを始める事については、"それには、お金が無いとだめだと思う。"とだけ言っていました。

95年 'Hymns...' の契約先が現れるのをまっている間、Riley と Sunkes は友人の Merauder のため今は古典的 'Master Killer' CD でバックアップとして歌う手伝いをしました。このこともまた、Merauder、Stiggy の 'Brotherhood' スプリット (一枚に二つのバンドが入っている) 7インチを発表するきっかけとなりました。Buddy Armstrong は仕上げのため現在の顔ぶれにベースで加わっていました——最近セカンド ギターの 'Corey' が80年代の "final Terror" というすごいメタル バンドから加わるまでのことです。それに、'crisis' のツアーを手伝うために離れていた Bittner がドラムに戻ってきたことを加えて、99年の顔触れが全てそろいました。

セカンドギターと、有能なドラマーが戻ってきた事で、Stigmata は絶好調なため、何年間も演奏する事が出来なかった曲をライブで演奏する事が出来ます。

Stigmata の目標はシンプルです。"ライブ演奏して、出来るだけレコードを作る事。" アルバニーがしっかりしているので、これは簡単な事だと思われます。バンド内の事以外では、メンバーはみな家族を持っています。Buddy は結婚したばかりで、Sunkes には二才の娘がいます。"私達はただ、一緒に過ごして、ビールを飲んで、草をやって、ライブを聞きに行くだけです。" 過去十年間に Stigmata が経験したすべての事から、彼らはどのようなアドバイスをバンドにするのでしょうか? "どのような値打ちのバンドでも、あなた達自身が楽しければ、他の事なんて関係ないね!" です。

絶対に Stigmata にとって物事が良い方向に進んでいたにもかかわらず、Stigmata は 'ツアーのスケジュールが仕事の圧迫' になったため、99年2月で解散しました。Sunkes は現在新しいメタル オルタナティブ バンドと演奏していて、いやな感じです。そして Riley は楽しみとして他のバンド達をまわって演奏しています。Buddy はセカンドギターとして646に加わりました。しかし、それでもすべてが終わったわけではありません。ちょっと前に触れたライブのEP盤はまだこれから発売ですし、新しい曲が4曲発売される可能性もあります。



Stigmata is:
Riley – vocals
Jason Sunkes – Guitar
Corey – Lead Guitar
Jason Bitner – Drums
Buddy Armstrong – Bass

Contact Stigmata (Riley) @
P.O. Box 16
Troy NY 12180 USA





Now with the loyal Stigmata following you'd think there would be a good signing for more established labels like Equal Vision or even Victory wouldn't you? Sunkes rationalizes, "I don't think there's too much chance of Stigmata signing with EVR, although Steve Reddy is an old friend of ours. I just don't think, and he might agree, that we're not right for his label. Victory, on the other hand, recently put out the 'Stick Tight' 7" for their singles club. As for starting their own label, Sunkes simply states, "I think you gotta have money for that."

While waiting for a deal for 'Hymns...' in '95, Riley and Sunkes helped friends Merauder sing backups on the now classic 'Master Killer' CD. This also led to the release of the Merauder/Stiggy 'Brotherhood' split 7". Buddy Armstrong was added on bass rounding out the current line-up. —Until the recent addition of a second guitarist named 'Corey' from a great '80s metal band called, "Final Terror." Add to that the return of Bittner on drums after leaving to help 'Crisis' on tour and you have the 99 complete lineup..

With the return of a second guitarist and a competent drummer, Stigmata are in prime form being able to play songs live they haven't played in years.

Stigmata's goals are simple. "Play shows and make records as often as possible." With the strength of the Albany scene that should be an easy task.

Outside the band, all the members have families, Sunkes has a two year old daughter, while Buddy just got married. "We just hang out, drink beer, smoke herb and go to shows."

With all Stigmata have gone through over the last ten plus years what advice to they give band? "For whatever it's worth, our advice is as long as you're having fun, who gives a fuck!"

While things for Stigmata were definitely on the rise for the better, Stigmata has broken up as of Feb '99 due to 'job constraints-tour scheduling'. Sunkes is playing with a new metal/alternative band, Ill Remembered, while Riley is playing around with other bands for fun. Buddy has joined 646 on second guitar. However, not all is lost. The mentioned live EP is still to be released as well as possibly 4 new songs.



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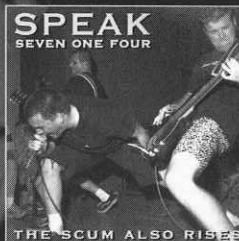
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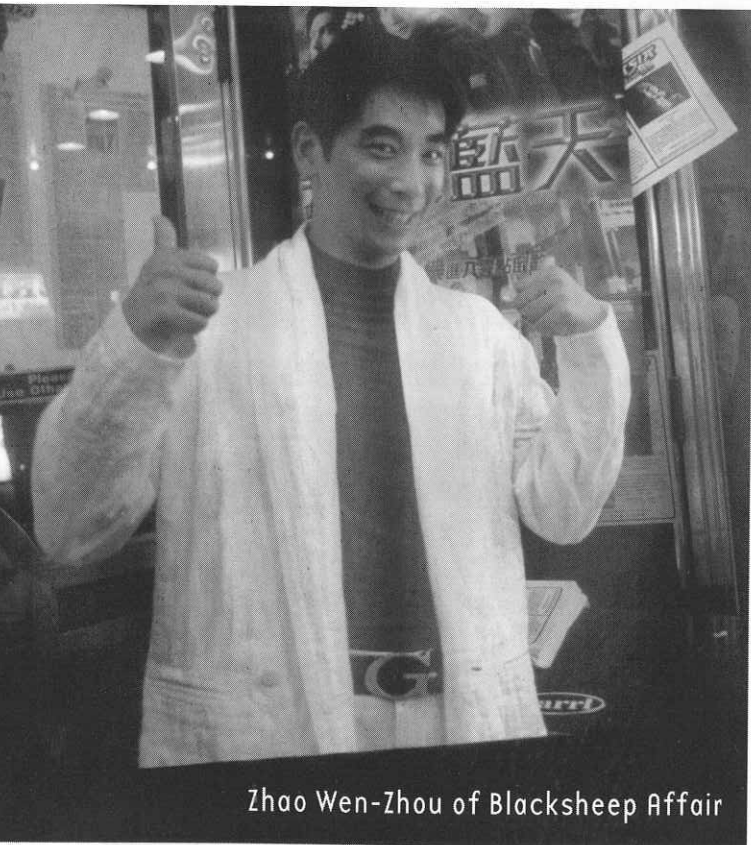


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Lesbian Assassins, Kung'Fu Masters and Killer Condoms?

Fant-Asia '98 Invades Two Cities



Zhao Wen-Zhou of Blacksheep Affair

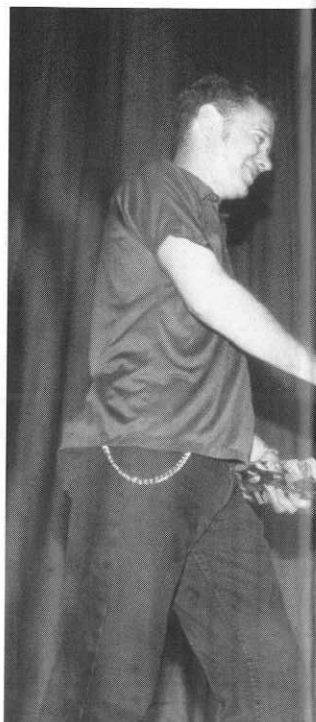
ファンタアジア '98' 二つの市を侵略!

1998年の夏、トロントとモントリオールはどこと比べても一番すごい映画祭の市でした。その映画祭は ファンタアジア インターナショナル フェスティバル オブ ファンタジー アンド アクション シネマ です。映画祭は、気分の浮き立つ時期に、期間中トロントの ブロア シネマ とモントリオールの ザ インベリアル で日本、香港、そしてその他世界中からきた八十本の映画を放映しました。行列が一街区つづき、観客は、北アメリカにおいての初公開と観客の中にいる俳優や監督にわくわくしました。香港からは武術の大作、日本からは十代の暴力団員の大虐殺、そしてイタリアからはぞっとするゾンビの悪夢といったような作品が集まりました。エアコンの効いた映画館でスクリーン上に滴る血を見る事以上に、他に暑さにうだっている夏を過ごす良い方法はあるのでしょうか? 日本の映画の中には石井孝司の女暗殺者映画 ザ ブラック エンジェル (ブラック エンジェル I) も近々公開予定)や、やくざ銃撃作品のごにんや、短編だがかわいらしいアニメの音響生命体ノイズマン、そして、監督サブの絶え間無く連続的な追跡場面のD. A. N. G. A. Nランナーや、やりすぎの流血ホラースリラーで池田利治によるイーブル デッド トラップ や、岩井俊二の詩的で血なまぐさい スローテール バタフライ、また、めったに見る事の出来ないボンデージの古典である ワイフ ツー ビー サクリファイスなどがありました。また、次号以降で ファンタアジア '99 についての記事に注目してください。

In the summer of 1998, both Toronto and Montreal where the sites of one of the most awesome film fests anywhere: The Fant-Asia International Festival of Fantasy and Action Cinema. Running for an exhilarating month at the Bloor Cinema in Toronto and The Imperial in Montreal, the fest offered over eighty films from Japan, Hong Kong, and the rest of the world. With line-ups around the block, audiences where thrilled to North American premieres and actors and directors in attendance. There were martial arts epics from Hong Kong, teen-age gangster bloodbaths from Japan and gruesome zombie nightmares hailing from Italy. How better to spend a sweltering summer day but in an air-conditioned cinema watching blood drip down the screen? Some of the Japanese films included Takashi Ishii's femme assassin flick **The Black Angel** (look for **Black Angel 2** coming soon) and yakuza gundown opus **Gonin**, the short, but sweet anime **Noiseman Sound Insect** (Onkyo Seimeitai Noiseman), director

Sabu's non-stop chase **D.A.N.G.A.N Runner**, the over the top gore-horror thriller **Evil Dead Trap** by Toshiharu Ikeda, Shunji Iwai's poetic and bloody **Swallowtail Butterfly** and the rarely viewed bondage classic **Wife To Be Sacrificed**. Watch for more coverage of Fant-Asia 99 in issues to follow.

FULL CONTACT 16





あつたよ...あと一人。

Eko Eko Azarak: Misa The Dark Angel

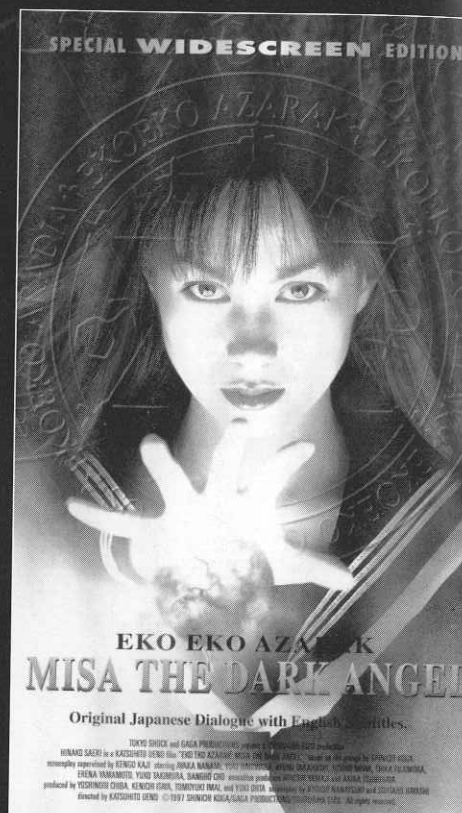
Screaming schoolgirls and Satanists. Sounds like a good premise, but it gets quickly derivative and tiresome in this Japanese splatter show.

Based on Eko Eko Azaraku, one of Japan's most popular comic serials, Misa The Dark Angel, is the third film about the bizarre adventures of Misa Kuroi, a schoolgirl witch who practices the black arts and comes to the aid of those in the grip of supernatural evil. Wizard of Darkness (1995) was the first tale of Miss Kuroi, who is trapped in a school for some extracurricular activities that include the ritualistic slaughter of her classmates in the attempt to open a portal to allow Satan to rule the Earth. Blood spray and steamy schoolgirl to teacher lesbian encounters lent that exotic scream-fest enough thrills to keep audiences amused.

Now those thrills have been watered down in a story that lifts heavily from American horror films including The Evil Dead and The Nightmare on Elm Street series. Once again Misa mingles with some schoolgirls (who are all incredibly bland

and often indistinguishable from one another) who are putting on a play that is in fact a sacrificial rite to invoke a humanoid host for pure evil. During the rehearsal of the play at a deserted retreat camp, the girls are transported into another dimension where zombies suddenly appear and the students are killed in accordance to their personal terrors and fears. Strictly pedestrian fare that will only delight those whose major horror film trauma would be the death of Bambi's mother.

Misa The Dark Angel, is the inaugural release by Media Blasters, a video company specializing in English subtitled Japanese sci-fi/horror/fantasy and sexy anime videos. Hopefully they will quickly learn from their mistakes with acquiring this dud titles (and get some technical advise on contrast levels when lighting a film to video transfer). Two other titles just released are Zero Woman, a sexy tits and ass femme assassin thriller and Reborn From Hell - Samurai Armageddon, a sword and sorcery epic. Check out what else they have to offer at www.Media-Blasters.com.



ギャーツと叫ぶ女生徒と悪魔崇拝主義者。前置きとしては面白く聞こえますね、しかし、この日本のスプラッタ描写の多い映画は、すぐに独創性が無くみえて飽きてきてしまいます。エコエコアザラク Misa The Dark Angel は日本で一番人気のあるコミックシリーズの一つエコエコアザラクをもとに作られた三本目の映画で、黒魔術を使い、超自然的な悪に囚われてしまった人々を助ける、悪魔の女生徒黒井ミサの奇怪な冒険についてのお話です。エコエコアザラク III Wizard Of Darkness (1995) は、黒井ミサの最初のお話で、彼女は何かの課外活動のため学校に閉じ込められていて、サタンが地球を支配するため入り口の門を作るのに、儀式的なクラスメートの虐殺が含まれています。ほとぼる血そしてエロティックな女生徒と女性教師のレズビアン的な接触が一役買っ、このエキゾチックで叫び声いっぱい作品に、観客を飽きさせない面白さを与えています。しかし今回は、エルム街シリーズのナイトメアやザ イーブル デッドなどのアメリカのホラー映画から盗んだ要素の多いお話で、この面白さは薄められてしまっています。今回も、劇を練習している女生徒達（彼女たちは皆ものすごくおとなしくて、誰が誰だか見分けがつかないほどで

す。）にミサは混じり劇に参加しますが、実際にはこの劇は、人の形をした純粋な悪のための宿り主をよぶための生け贄の儀式なのです。ひとけの無い静かな合宿所でその劇のリハーサル中に、女生徒たちは異次元に連れ去られてしまいます。そこではゾンビが急に現れそれぞれ個人的な不安や恐怖に見合う形で殺されてしまいます。まったく陳腐な事件で、ホラー映画の主なトラウマはバンビのお母さんの死だったという人以外、楽しませる事は不可能です。

エコエコアザラク III Misa The Dark Angel は英文サブタイトル付きの日本語のサイエンスフィクション ホラー ファンタジーと、セクシーなアニメ専門のビデオ会社である、メディアブラスターの起業時にだされたものです。この会社が、このだめな映画を取得した間違いから、早く何か学ぶのを期待します（それから、請け負いの技術者から、ビデオトランスファーに映画を映す時の技術的なアドバイスを教えてもらうことも期待します。）。出されたばかりの他の二つの作品は、ゼロウマンこれはセクシーな胸とお尻の女暗殺者スリラー、そして、リボン フロム ヘル、こちらは特大決戦の刀と魔術の大作です。www.Media-Blasters.comで他に何があるか調べましょう。

タイセン ビデオは、北アメリカで最初に香港映画を発売した会社です。以前、熱心な香港映画ファンはチャイナタウンにある密輸されたいやな複写もので我慢しなければなりません。たくさんの香港映画の救いでレーザーディスクのてだいがいは郵便箱に入ってくるサブタイトル版があるのも本当ですが、たくさんの古い映画や ゴールデン ハーベスト の映画は英語のサブタイトル版がありませんでした。タイセンはゆっくりとですがここ数年、ビデオを発売する事によって、この問題を解決しています。目立つものは、ジョン ウー の初期の剣術映画（この映画では、容易に、剣の代わりにピカピカの拳銃を想像する事が出来ます。）ラスト ホラー フォー チェバリー、そして、ツイ ハークの画期的な武力ファンタジー、ズー：ウォリヤー オブ ザ マジック マウンテンや、サモア ハンのイースターン コンドル（前の号の評を見てください）、ジャッキー チェンの Winners and Sinners や、Heart of the Dragon: Youngmaster などが含まれます。タイセンでは、これらの映画の郵便箱に入ってくるもの以外にも、サブタイトル版や英語の吹き替え版からも選んで買う事が出来ます。俳優の実際の声を聞くのは大好きなのに、教養の無い友達に見る気が無いと言う事ありますか？ 本当の事を言うと、英語の吹き替え版はけっこう面白くて、北アメリカの子供たちはほとんど皆、午後や夜遅い時間に英語の吹き替えのテレビ番組を見ながら育った事を考えると、懐かしい気がします。

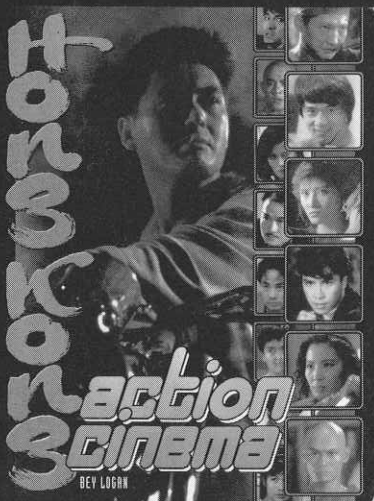
Colin Geddes
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Tai Seng Video has become North America's premiere source for releasing Hong Kong cinema. In the past, avid HK action fans have had to put up with shitty bootleg dupes found in local Chinatowns. While its true that the saving grace of many HK flicks is the often letterboxed and subtitled versions that can be found on laser disc, many older films or films from Golden Harvest have been unavailable with English subtitles. Tai Seng is slowly correcting that problem with some of their video releases over the past few years. Highlights have included the early John Woo swordplay film (in which you can easily imagine blazing guns in place of the blades) **Last Hurrah For Chivalry**, Tsui Hark's breakthrough sword fantasy **Zu: Warriors of the Magic Mountain**, Sammo Hung's **Eastern Condors** (see last issue for review), Jackie Chan's **Winners & Sinners**, **Heart of the Dragon** and **Young Master**. Tai Seng issues not only letterboxed editions of these films, but also gives one this choice of purchasing either subtitled or English dubbed versions. Love to hear the actors' actual voices but can't get your illiterate friends to watch them? To be truthful, the English dubbed versions are actually fun and kind of nostalgic considering most kids in North America grew up with the English dubbed versions on afternoon and late night television.

If you are curious to see Jackie Chan in something other than the disappointing (at least for those who know the man is capable of doing better), pop Tai Seng's **Dragons Forever** into your VCR and see the Chanster fight alongside his Peking Opera school buddies Sammo Hung and Yuen Biao. The plot is laced with broad humor as Jackie and pals investigate a drug ring. Standard stuff, but the last twenty minutes a brilliant brawl against Benny 'The Jet' Urquidez, better known to North American audiences as the squat hitman who dukes it out with John Cusak in *Grosse Pointe Blank*. Kicks are plenty and your neck will snap with every impact.

For more propaganda about upcoming Tai Seng releases, visit their web site at www.taiseng.com or tell your local video store to get with it now or get drop-kicked into defeat!

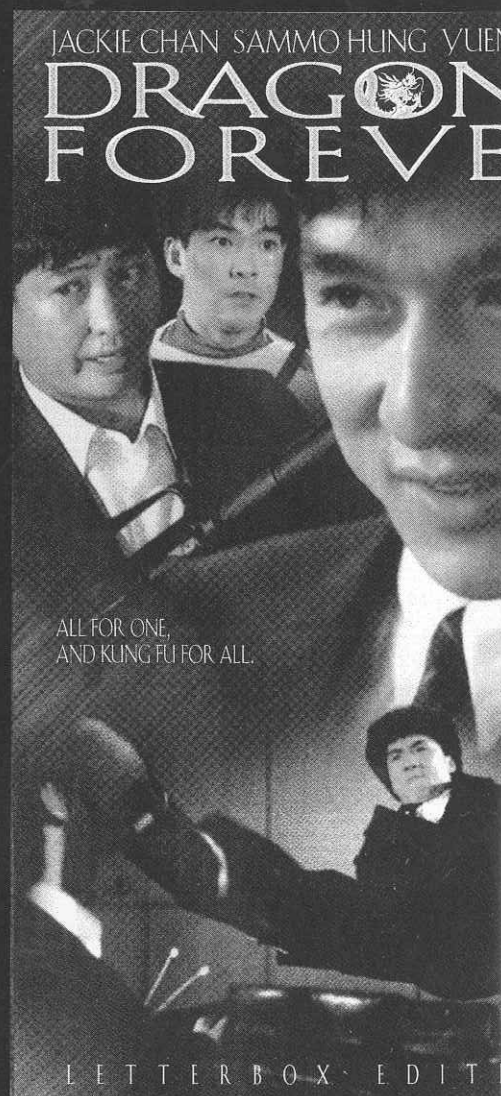


Hong Kong Action Cinema - Overlook Press, Woodstock NY, 12498

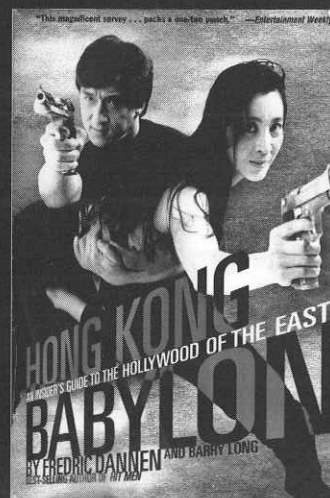
This book is a more general simplified version of *Hong Kong Babylon*. Containing lots of great pix of HK's biggest stars and movie posters from movies old and new make it a great acc. with HKB. HKAB is divided into 10 sections such as movie plots (Ghost Stories, Comedy), star profiles, and of course one of the most popular aspects of HKAC, fighting females. Nice, clean layout with lots of pix and a great bibliography of related books and mags for further reading.

Hong Kong Babylon - Miramax Books

This is a great book for those just getting into the genre of Hong Kong Cinema. With most movies and actors having up to 3 different names HKB serves as a great reference book with a highly recommended movie listing which gives the novice a good place to start in the classic HK movies. The best part, however, is the detailed history of HK Cinema and its players. Colorful stories of the Chinese Triad connection of corruption in the industry as well as interviews with Jackie Chan, Tsu Hark, Anita Hui and the leaders of the film companies themselves.



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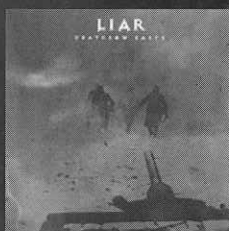
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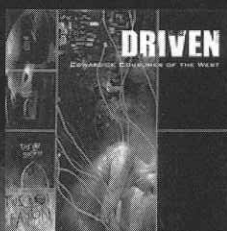
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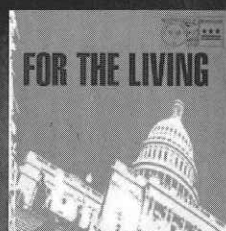
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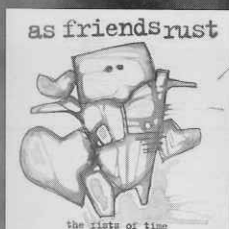
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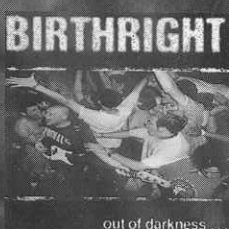
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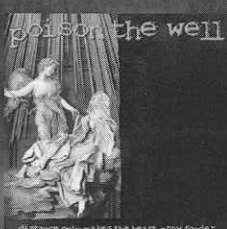
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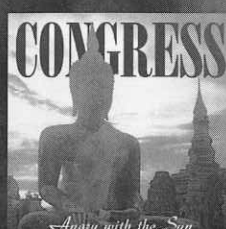
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When you think of New York Hardcore's beginnings the bands that come to most peoples minds are Agnostic Front and the Cro-mags.



From Agnostic's 'United Blood' 7" to their latest release 'Something's Gotta Give', Agnostic have remained a mainstay despite a four year absense...



Agnostic Front are probably as popular for their politics as they are for their music. 1987's "Cause For Alarm" gained attention not for just it's metal crossover sound but also for it's controversial lyrics.

The song that angered people the most was Public Assistance which targeted welfare abusers with such lyrics as "how come it's minorities who cry things are too tough / on tv with their gold chains / claim they don't have enough / I say make them clean the sewers... / if they don't like it go to hell / and cut their public assistance." Add to this "Shoot His Load" a song that portrays NY subway vigilante Bernard Getz, who shot five black men who were trying to mug him as a hero, and you have people labelling them racist. Agnostic's frontman Roger Miret has defended the band by saying that they were merely pointing out the obvious problems that existed in the welfare system and pointed out the fact that most of AF's members were from visible minorities themselves. What also didn't help was the constant problems of nazi skins attending their shows, some ending in near riots. All this caused the immediate blackballing by punks big brother Maximum rock n' roll from covering hardcore bands from NY.

Over 15 years later bassist Kabula looks back at MRR's nazi labelling of the band as "strictly bullshit." "They (MRR) had problems of thier own and were using us as a scapegoat. All it did was give us more promotion than we could ever have asked for." Guitarist Vinnie Stigma is a little more up front with his opinion. "That Tim Yohannan died recently, (MRR's editor), fuck MRR and fuck him. As far as I'm concerned he's not dead enough." He continues, "You died once, die again you prick."

Stigma has had his share of the Agnostic spotlight with the rumour that since 1987's "Liberty and Justice for..." lp, that he hasn't played on the studio lp's or been plugged in at shows. Kabula is quick to come to his bandmates defense, "he's actually plugged into a cigarette pack!" Kabula continues by stating that if you look carefully the soundman is actually playing for Stigma with a carefully hidden guitar. The whole idea of the rumour makes Stigma join in on the joking by saying that all his playing is sampled in, complete with mistakes. "I love it" laughs Stigma, when asked if such rumours piss him off.

Even with all this in their past, the toughest times came when Miret was wrongly jailed for two years and when he broke his back a couple of years ago during a pile on at a Madball show at CBGB's.

Luckily for Miret, he was able to survive both incidents in one piece. If anything, most would agree that the "One Voice" CD recorded after his release is probably Agnostics best CD to date.

ニューヨーク ハードコア の始まりについて考える時、ほとんどの人の頭に浮かんでくるバンドは Agnostic Front と Gromags です。Agnostic のフレンチ 'United Blood' から、一番新しく発売された 'Something's Gotta Give' まで Agnostic は、四年間の沈黙期間にもかかわらず大黒柱として存在し続けました...

Agnostic Front はおそらく、音楽についてと同じくらい政治的な事についても、人気がありました。1987年の "Cause For Alarm" は メタル クロスオーバー サウンド だけでなく、議論的になる歌詞からも注目されました。人々をもっとも怒らせた歌、Public Assistant は "どうしているろな事が大変すぎるのと泣く人たちは少数派なのだろう、テレビで金の時計をはめて、まだ十分ものを持ってないという、私はどぶを掃除させろっていうね、、、もしそれがいやならくたばっしてしまえ、そして公共福祉は打ちきつてしまえ"、このような歌詞で福祉を乱用する人々に焦点を当てました。その上 "Shoot His Load" では、襲おうとした五人の黒人の強盗を、鉄砲で撃った Bernard Getz というニューヨーク地下鉄の警備員を、ヒーローとして描写したりして、彼らは人々から人種差別をする人と言われるようになりました。Agnostic の看板的人物 Roger Miret は、彼らはただ単に福祉の構造上の明らかな問題を提示しただけで、AF のメンバー自身ほとんど、見て分かる少数民族出身だという事実を指摘して、バンドの立場を弁護しました。良い方向に進まなかったもうひとつの理由は ナチス スキンヘッド がいつも彼らのライブに来ていた事で、何度かは暴動のようなことになりました。これらの事すべてが原因で、パンクの独裁者 Maximum rock n' roll によって、ハードコアバンドがニューヨークのクラブから即座の排除にされる事につながりました。

十五年以上あとになって、ベースの Kabula は、MRR のバンドに対するナチス呼ばわりについて振り返って、"完全なたわごとだ!" と言っています。"彼ら (MRR) は彼ら自身に関する問題があって、私達を身代わりに利用したのだ。それによって出た結果はかえって私達にとって悪いもよらない宣伝になっただけだった。" ギターの Vinnie Stigma はもっと率直な意見で、"あの、Tim Yohannan (MRR のエディター) は最近死んだね。MRR くそつたれ、彼もくそつたれ。私の意見だと彼はいくら死んでも足りないよ。" 彼は続けます。"一度死んだだけ、やなやつ、もう一度死ね。" Stigma は、1987年のLP "Liberty and Justice..." からは彼がスタジオのLPで演奏していないとか、ライブでプラグが接続されていないとかいっただけで、彼の分のアグノスティック スポットライトをあげました。Kabula はすばやく彼のバンド仲間の守りにまわります、"彼は実際にはたばこのパッケージにつながっているんだ!" 続いて Kabula は、よく注意して見れば、実際にはスティグマのためにサウンドマン (音響効果係) が上手に隠したギターで弾いているのがわかる、と言います。このうわさについての全部の事が、Stigma にとっては冗談で参加しようと言う気にさせて、彼は彼の弾いたものが間違いも全部サンプリングされていると言っています。このようなうわさは頭に來るかとか聞かれた時、Stigma は "うわさ大好き" と言って笑います。

これだけの事が全部過去にあっても、一番大変だったのは Milet が二年間間違っって牢屋に入れられた時と、数年前 CBGB の マッドボール ショウ で、群がっていて彼が背中の骨を折った時でした。Milet はついていたことに、両方の事件後も五体満足のまま生き残る事が出来ました。何か一つ Agnostics の今までで一番いいCDとして言えるものがあれば、ほとんどの人が、

Kabula - bass

Jimmy - drums

Vinnie -

We get credit from kids for getting them into the Hardcore scene...

ところで、十五年ハードコアをやってきて、何が変わったのか？ Kabula はそんなに変わっていないよと言います。“エナジーと魂はいままでとずっと同じで、アプローチ（取り組み方）が前とは違うだけだよ。”それは十分お金になる仕事がある他に、Roger はハーレーの機械工、Kabula はブルドーザーの運転手で、二人とも今は家族がいる事が関係しているかもしれません。彼らは、責任があるからと言ってツアーから離れてしまったりはしません。“私達はツアーをするのが大好きです。”と Agnostic のドラマー、Jimmy は言います。“いろいろな人たちに会ったり、世界中の友人と会って親和を深めたりできます。ツアー中は、自分が自分のペースで、したい時にしたい事が出来ます。”

スキンヘッドまたはO I を代表して Dropkick Murphy が、パンクを代表する U.S. Bombs、そしてハードコアの代表として Maximum Penalty と A.F. が参加する“ザ ユニティー ツアー”と呼ばれるツアーにおいて、いつも自分達の事を、団結したバンドと考えている、Agnostic が参加しているのは驚く事ではありません。このツアーは観客数においては上手くいっているとは言え、Kabula は“かなりの数のハードコアな子供たちが減っている”のに気がついています。この問題について、はっきりと、どうしてなのか理由が分からないと言っていますが、彼はハードコアな子供たちは“時々、偏見的”な点を指摘しています。しかし、ただの価値観の違いでしょう。

So what's different after over 15 years in hardcore? Not much says Kabula. “The energy and spirit is the same as it's always been we just approach it differently then in the past.” That may be partly due to the fact the besides a well paying job, Roger is a Harley mechanic and Kabula is a bulldozer operator, they also have families now. They don't let their responsibilities keep them from touring. “We love to tour,” states Agnostics drummer Jimmy “We get to meet a lot of people as well as hookup with friends all over the world. When you're on tour you're your own boss, you do what you want when you want. That's our lifestyle, it's what we're used to.”

Being that Agnostic have always considered themselves a unity band, it's no surprise to find them on what is being dubbed “the unity tour” which features Dropkick Murphy's representing skin/oi, U.S. Bombs representing punk and Maximum Penalty and A.F. representing hardcore. While the tour has gone well crowd-wise, Kabula has noticed a “considerable lack of hardcore kids at shows. While he says he doesn't have a definite reason for the problem, he points out that hardcore kids can be “close-minded at times” but is probably just a case of different values.

With Agnostic's first studio release in four years, it wouldn't be a surprise that alot of the new kids that have joined the scene simply don't know who they are. Their latest release “Something's Gotta Give” marks the return to Agnostic's classic 80's style which put them on top of the NY scene in the early eighties. While some welcome the return to the original AF sound, others are accusing Agnostic of selling out. This is partly due to the recent popularity of punk and the fact they signed with west coast biggie Epitaph. “If I wanted to make more money I'd stay at home” (he makes approx. 70k at construction) this is like a mid-life crisis and I had to get out of the house. “With Epitaph we got the label that was most interested and serious in doing the lp.” After recording the album in a friends studio they “put it on the block to whoever came up with the best deal.”

After completing the unity tour Agnostic will return to the studio to record their second full-length for Epitaph.

The fact remains, Agnostic Front, whether you love them or hate them, are one of the true pioneers of New York hardcore.

四年ぶりの、Agnostic の音楽の発売で、彼らが誰なのか、新しくこの音楽に加わった子供たちに分からない事は無理も無いでしょう。Agnostic の一番新しい “Something's Gotta Give” の発売は、ニューヨークで、彼らが80年代初めに一番上にのぼりつめることの出来た、古典的な80年代的なやり方に帰った事を示します。一部の人々はオリジナルな A.F. サウンドが戻ってきた事を喜ぶ一方で、他の人達は裏切りだと Agnostic を非難しています。これは部分的には、最近のパンク人気と、西海岸の大作 Epitaph と契約した事が原因です。“もし、もっとお金があれば、もっと家にどまるよ。”（彼は、建築工事でだいたい7万ドルの年収を得ています。）これは、中年の精神的危機状態が原因で家から離れなければならなかったんだ。“Epitaph” で、LP を作る事に一番真剣で関心を持っているレコードレーベルと契約する事が出来ました。友人のスタジオでアルバムのレコーディングをした後、彼らは“一番高い報酬を出す人に、売りに出しました。”

ユニティー ツアーを終えた後、Agnostic は Epitaph で二番目のアルバムをレコーディングするために、スタジオに戻ります。

あなたが Agnostic Front が大好きか大嫌いに関わらず、彼らがニューヨークのハードコアの真実の開拓者だという事実はいつまでも残ります。

...We've definitely had our part in the scene”

-Kabula

Roger - vocals

Agnostic Front – Discography

United Blood 7"

Victim In Pain

Cause For Alarm

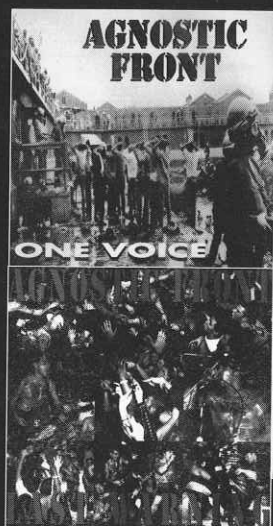
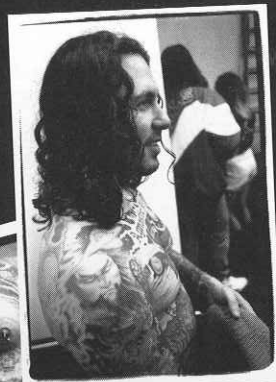
Liberty And Justice For...

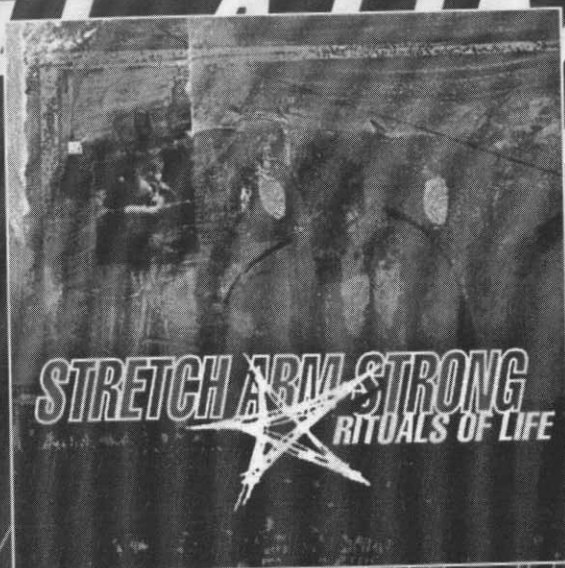
Live at CBGB

One Voice

Last Warning

Somethings Gotta Give



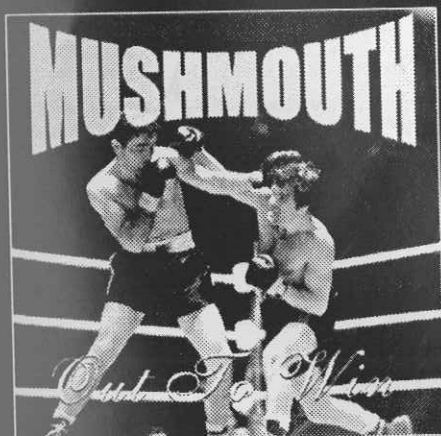


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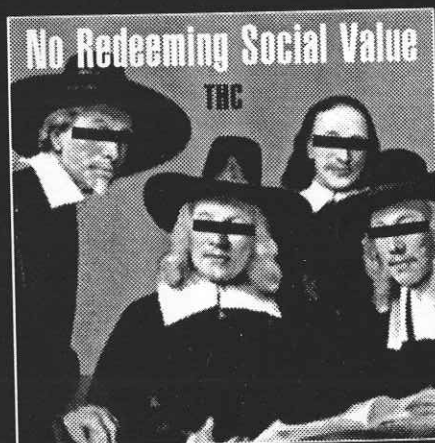
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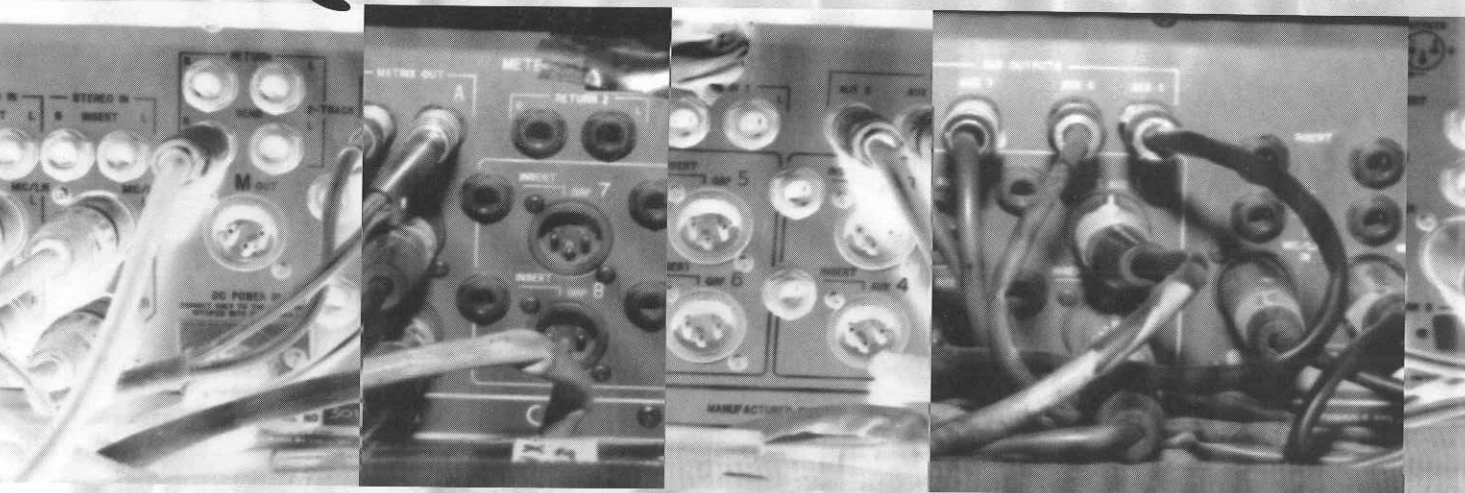
TRIPLE CROWN RECORDS

ADVISE

So, you're on your way to the gig. Great! You have everything you need, right? Not always. Despite how many times you've checked and re-checked invariably something was left behind at the rehearsal space. Life is just like that so it helps to be prepared to improvise. Hopefully you haven't left something really important like the DAT machine or the lead vocalist because otherwise there is almost always a fix.

From the mundane, you can always borrow an AC extension cord or a guitar strap. To the head slapper, you can't borrow your favorite vintage Stratocaster. The show has to go on! Being prepared to deal with any sort of disaster, minor or major, is one of the things that will turn you into a seasoned road warrior. Think ahead. What will you need for the show? Guitar strings? A new snare drum head? Maybe just a cassette tape to make a board tap of the show for future analysis? Are you going to a major city where there will be a nearby open store where you can buy batteries for guitar pedals? Or will you be doing a show in a small village where everything shuts down after six p.m. and your band is the only action in town. (How's that for added pressure?)

Did you read the contract with the agency or club that has hired you for the show? Are they supplying the PA? The lighting system? Someone to operate them? Is there an opening act or are you the openers? Have you contacted the other acts on the bill to double check that they know what is going on? Get a contact number from the agent booking the show and find out if, for example, the other band(s) thinks that you are supplying a drum kit. Perhaps they've been told that some of your amplifiers would be shared. You need to investigate all of these possibilities in advance. Sometimes a booking agent will tell a band anything that he thinks they want to hear just to get them to play. Be a detective and find out all of the details of the show so there are no surprises.



Above all, get everything in writing— especially the financial details! Even if you're just playing for the door money it pays to be sure that the other acts on the bill know how (or if) the night's proceeds are going to be divided up after the show. There have been some rather nasty scenes when an opening act thought that the headliner was responsible for paying them and the headliner knew nothing about it.

One of the most important aspects of your show is being sure that things start out on a good footing. . Showing up on time for soundcheck is certainly one of the most important things you should do. You can't expect to arrive at the club an hour before you play and put on a professional, seamless show. It isn't always necessary to do a long drawn out soundcheck especially in larger established venues that have pro technicians but arriving on time to at least arrange the night's events is important. (Personally, I think that two songs is usually enough for a band to feel comfortable on stage although there may be exceptions with more complicated types of stage shows...a band with a horn section for example)

Many people have organized their day in order to make sure your show starts on time and goes off without a hitch. Be respectful of their time and effort and realize you all have to work together. If the band doesn't show up when they are supposed to (without a VERY good reason) then things will indeed get off to a bad start. One example of a good reason to be late is a vehicle breakdown (you of course would have phoned ahead to let them know you'd be late?). An example of a bad excuse is the drummer had to work. Sorry, but if you've agreed to do a show in a bar THAT is your band's priority for the evening. If your day job interferes with the show you've said you will do then you haven't planned ahead. You should have made arrangements

ahead of time to make sure that the band would be at the venue at the time previously arranged.

One last thought for now. Despite what you may assume about the clubs PA system, it is always a good idea to have enough stage amplifiers for every instrument. In other words the keyboardist, for example, should have his own amp. This will be advantageous to the keyboard player, who can control his own on stage levels, and to the vocalist(s) who won't have to deal with hearing too much of the keyboards in their vocal monitors. It is usually best to set the stage up so the instruments can be heard on their own and leave the monitor system exclusively for vocals as much as possible. Aiming amps across the stage can be beneficial to hearing each other as well as for the mixing engineer who will be able to do a better job if a screaming Marshall cabinet isn't aimed right at him or the audience.

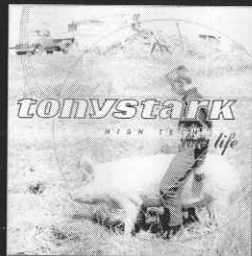
An obvious exception, of course, is if the stage is large then some distribution of instruments in the monitors (assuming they can handle it) may be necessary. Ask the sound engineer what can be done to aid each other in creating a manageable on stage sound. Don't be afraid to ask because he/she will know the room better than anyone else and if it doesn't sound good on stage then it will be very difficult to make the band sound good through the PA. Your show is, above all, a group effort. Work together and everything will fall into place.

© Mark Finkelstein, Nov. 1998

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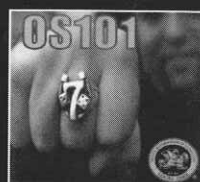
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RR10 - OS 101 7"

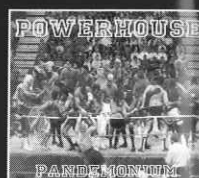
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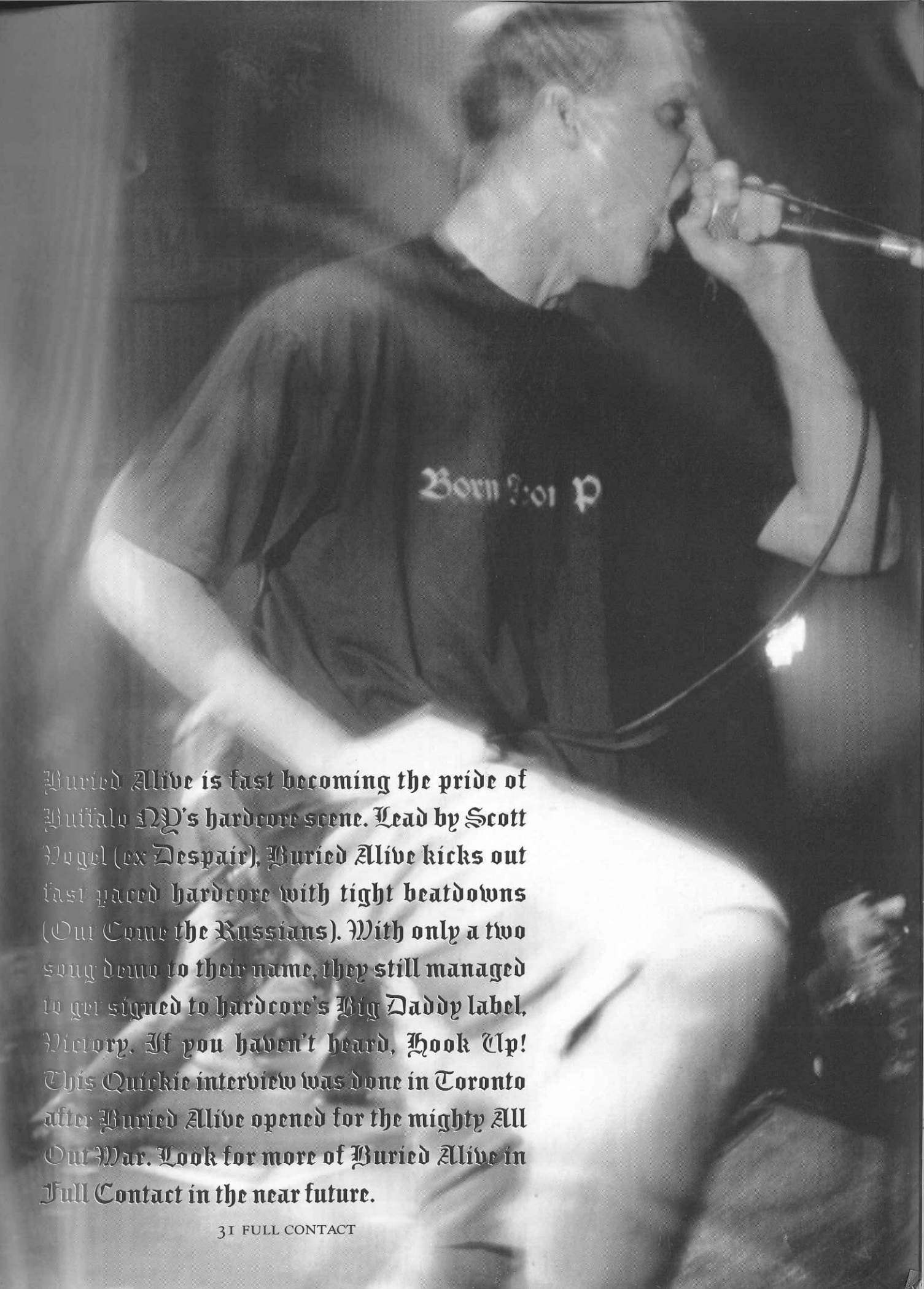
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Buried Alive

Buried Alive は急速にニューヨーク州バッファローのハードコアの誇りとなってきています。Scott Vogel (もと Despair) に率いられて、Buried Alive は、締まったビートのペースの速いハードコアを発表します (Out come The Russians)。二曲組みのデモテープ一本しか彼らは自分達の名前で出していないのにハードコアの一番大きなレーベル、Victory と契約することができました。もしまだ知らなかったら、仲間になろう！ この急ごしらえのインタビューはトロントで、偉大な All Out War の前座をした後に行われました。フルコンタクトでこれから先 Buried Alive に注目して下さい。



Buried Alive is fast becoming the pride of Buffalo NY's hardcore scene. Lead by Scott Vogel (ex Despair), Buried Alive kicks out fast paced hardcore with tight beatdowns (Our Come the Russians). With only a two song demo to their name, they still managed to get signed to hardcore's Big Daddy label, Victory. If you haven't heard, Hook Up! This Quickie interview was done in Toronto after Buried Alive opened for the mighty All Out War. Look for more of Buried Alive in Full Contact in the near future.



Full Contact: Band history

Scott Vogel: April '98 formed. First show in Buffalo. Did a two week tour with Brothers Keeper and have a two-song demo out. We're just starting a 23 date tour with All Out War. As a young band, we try and keep busy and get our name out.

FC: What has been the reaction so far?

Scott: Every show is different. We just give our all. Some places go off and some are more reserved. We take what we can get. It's been good so far. People are taking an interest but there's always some shitty shows.

FC: How's the Buffalo scene / other Buffalo bands?

Scott: The Buffalo scene is strong with bands like Snapcase, Dead to the World, No Reason, it's never boring. There's always 10 bands but not a lot of places to play. In that respect, it's down right now but it'll get better. The problem is that there's too much bullshit. People won't go to a show if a certain band is playing. People in the scene have a commitment to support every band that comes through their city.

FC: What are Buried Alive songs about?

Scott: There's a couple on the hardcore scene such as the competitiveness and other problems in the scene. Our goal is to get people to think. We also have written about animal rights and a personal song about a friend who died from doing crack. It tells how he would lie and steal from people who loved him to get more crack ('Watching'), but we're not a straightedge band.

FC: How is it, being signed to Victory?

Scott: With Victory we have a label that cares about hardcore. Tony cares and puts as much into a band as we do. With signing to Victory comes some pressure because of the high expectations of Victory bands.

FC: What do you say to those people who think that signing to a label like Victory means you're selling out?

Scott: I've never made money off hardcore. We have to pay for practice space, pay phone bills for booking shows, pay for a van, trailer, food, and repairs on tour and have to quit our jobs to go on tour. No hardcore band makes money. We do it because we love it.

FC: Final words?

Scott: Look for our new 7" record 'Six Month Face' early '99 and our full length on Victory by May 99. Thanks to 'All Out War' for taking us on tour.



フルコンタクト：バンドの経歴。

Scott Vogel：98年4月結成。初めてのライブはバッファローで。Brothers Keeper と二週間のツアーをして、二曲組みのデモテープを出しました。私達は23日間のツアーを All Out War とちょうど始めたところです。若いバンドなのでがんばって忙しくて、名前を広めるように努力します。

FC：今までの反応はどうか？

Scott：ライブは全部違います。私達は全て出すだけです。炸裂する所もあるし、ほかはおとなしい所もあります。私達は得られるものを得ます。今までは結構よかったですよ。人々は興味を持ってくれます。でも、いつもいくつか情けないライブはありますけれど。

FC：バッファローはどうですか？他のバッファローのバンドは？

Scott：バッファローのはスナップケースとか Dear to the World、No Reason とかのバンドがあっけしかりしていま。絶対に退屈しません。いつも10個バンドがあって、でも、あまり演奏する場所がありません。その点では今悪いけど、でもこれから良くなると思います。問題なのはたわごとが多すぎる事。人々はあるバンドが演奏していると聞きにいけません。そのハードコアシーンの人たちはその市にきたバンド全部をサポートする義務があるでしょう？

FC：Buried Alive の歌は何についてなのですか？

Scott：ハードコアでは競争がはげしすぎるとか、その他の事にもいくつか問題があります。私達の目標は人々を考えさせる事です。その他にも私達は動物の権利についてや、麻薬のやりすぎで死んだ友達についての個人的な歌とかも書きました。この歌は彼がどんな風に彼の事を受けていた周りの人たちにうそをついて、その人たちから盗んで麻薬をやったかについてですけど ('Watching')、でも私達はしゃちこばったバンドではありません。FC：どうですか？Victory と契約して。

Scott：Victory で、私達はハードコアを愛するレコードレーベルと契約しています。Tony は僕たちと同じくらいこのバンドを愛し、身を入れています。Victory と契約して、Victory のバンドには期待が大きいので、いくらかプレッシャーを感じています。

FC：Victory みたいなレコードレーベルと契約する事は自分を全部売り渡すことだと思っているひとたちには何ていいますか？

Scott：ハードコアでお金になった事は私はありません。私達は練習スタジオのためにお金を払い、ライブの予約の電話代を払って、ワゴン車、トレーラー、食料品そしてツアーの時の修理などにお金を払い、ツアーをするために仕事を辞めなければなりません。ハードコアのバンドは全部お金になりません。私達は好きだからやっているのです。

FC：最後に何か？

スコット：99年初めの7インチレコード "Six Month Face"、そして99年4月の Victory からのアルバムに期待してください。それから、All Out War へ、ツアーに加えてくれてありがとう。


Buried Alive is:
Scott Vogel - Vocals
Matt Roberts - Guitar
Scott Sprigg - Guitar
Joe Orlando - Bass

Buried Alive
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ALIVE & WELL

core extravaganza






Alive & Well was an awesome two-day fest in beautiful Asbury Park, NJ.

The fest brought together people, bands and labels from all over the US, Canada, & Japan in a one-stop hardcore shop. Bands & labels cleaned up on the merch front selling CDs, shirts and vinyl by the truck loads.

Apart from the heat, not knowing who's playing when and on what stage, and trying to hook up with a place to stay after day 1 (you don't want to be in Asbury Park come night



Murphy's Law

a place to stay for the two days of Alive & If the battle. The other half was surviving 8+ hours of hardcore bands. I know, it sounds whiney, but after sitting through three old-school bands in a row, time starts to drag, believe me.

Alive & Well highlights were many. Lots of merch to pick up, tons of people to meet and two days of great hardcore. H2O, Seven Seconds, Sick Of It All, Underdog, Breakdown, Ensign, Vision, and Murphy's Law were definitely the standouts. Suprise of the fest was Fury of Five who had the home field advantage. With stickman and guitarist taking full advantage of the large stage, Fury produced probably one of the biggest pits I've ever seen.

This despite of their ham fisted metal-core. Madball, Earth Crisis, Far 451, Burn and Floorpunch carried their weight.

Not surprising, Misfits and Better Than 1000 stunk the place out. The misfits cheezy make-up and area rock shtick was totally out of place among a strong line-up of hardcore. One wonders how exactly they got on the bill in the first place. BTT's Ray Cappel's emo stage presence, combined with their weak YOT throwback '88 hardcore, delivered with little to no sincerity had lots of people heading outside for a break. As if their set wasn't enough, Cappel's annoying preoccupation with his ripped pants (I can't do my jumps in these pants) put BTT head and shoulders the worst excuse for a hardcore band I've seen in awhile.

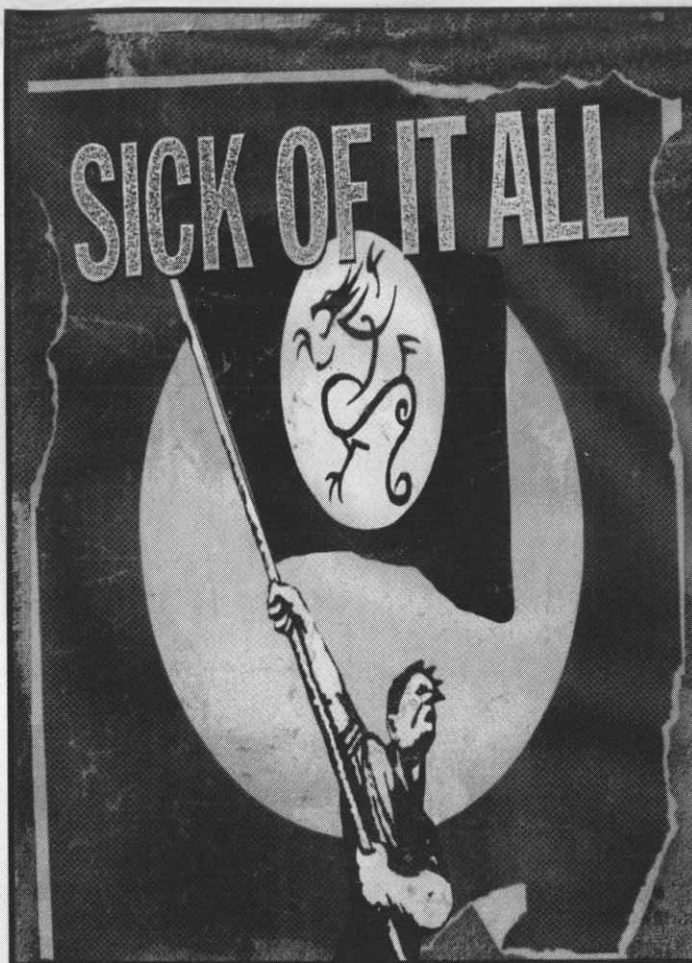
During the two days, the only fights/problems were when security threatened to throw Jimmy G out for stage diving, and when Skarhead showed up late for their set and insisted on playing three songs anyway, causing a yelling match between Skarhead crew and fest stage management.





Word is, Alive &
Well is only going to
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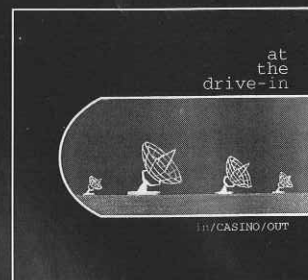
CD REVIEWS



AGNOSTIC FRONT – Somethings Gotta Give (Epitaph)

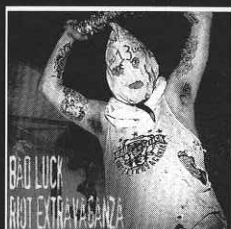
The return of AF has them bringing it back old school AF circa 1982-83. Let's face it with the ton of old school wanna be bands doing 85-88 core. Who better to do a CD than one of the bands who started it.

"Something's..." is classic old school AF with a hint of Rancid which gives it a, gulp!, poppy-punk feel. I know, it sounds bad, I never thought I'd be describing an AF CD as poppy but... Everything here is old school. The CD booklet layout, length of the songs and lyrical content. Classic AF



AT THE DRIVE IN – In/Casino/Out (Fearless)

These brainy, heavy-handed lyrics are such a mouthful you often wish they'd just be swallowed. The more poetic phrases in this release are in Spanish. It is a very technical, almost overproduced release that probably needs a few more turns in the CD player for me to figure out if I enjoy it or not. Reminiscent of Fugazi and Rage Against the Machine.



BAD LUCK 13 RIOT EXTRAVAGANZA – Bats On The Dance Floor (Temperence/Too Damn Hype)

Holy Shit. This is not what I expected. The cover makes me think this is a Mentors/GG Allin type thing. But these guys are what 25 Ta Life should be. Big Red Van and 13 are the standouts and with hilarious samples, I gotta see these guys live!

BANE – Holding This Moment (EVR)

Holding this moment reminds me a bit of Strife's One Truth; melodic but with chuggy bits, sensitive lyrics with ample sing-a-longs. A bit of everything. Like Strife they'll probably have their sound change a bit as they get older. The question is which way? More, melodic or more h/c? Hopefully Bane keeps the edge to offset the friendly lyrical style which gives you the best of both worlds. Easily the best song is 'Both Guns Blazing'.

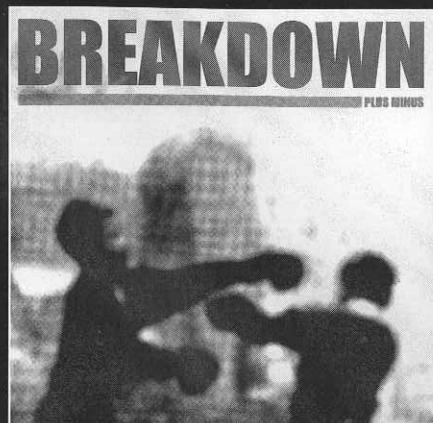


BLINDSIDE – Solid State/T'N'Nail

Once again, Christian hardcore with the obvious lyrical content. Unlike the other S.S. CDs reviewed so far Blindside come across more aggressive musically with a metalcore guitar sound. However, the lyrics are the same one dimensional as the others. The strongest message comes through loud and clear in song 11 Teddybear. Which explains from the big guys point of view that we shouldn't bog him with our annoying prayers for trivial self-fulfilling wishes. We all know that message was delivered loud and clear in January when our prayers went unanswered + Denverwsa.

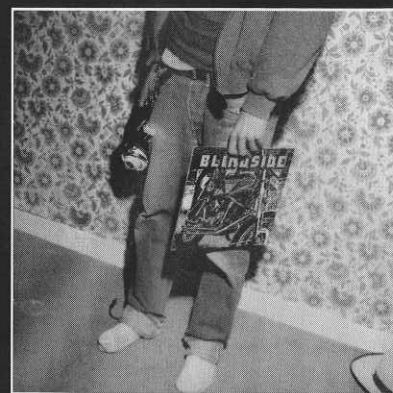
BREAKDOWN – Plus Minus (Eyeball)

Breakdown woke things up at the Jersey fest last summer (second day)



after Vision, Ensign signalongs: Classic NY style hardcore kinda reminiscent of early Sick Of It All.

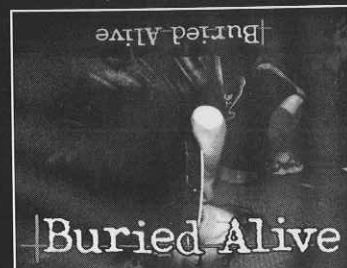
Complete with a cover of "Regulator" (Bad Brains). Easily one of the best underground bands around!





BUILT TO LAST – (Resurrection A.D.)
 Buuilt to Last is another CA band like Straight Faced with a more metallic East Coast sound. Add to that old school NYHC lyrics about trust, unity strength and you've got good honest classic hardcore without any gimmicks. Check out a new BTL track on Victory's Only the Strong Comp

BURIED ALIVE – DEMO
 Buried Alive is the new band of



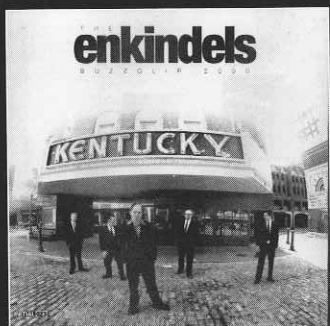
ex Despair vocalist Scott Vogel. If you liked Despair You're gonna love BA. Tight newschool h/c with well-written lyrics and perfect delivery. The only problem with this demo is there's only 2 songs which leaves you wanting more. Pick it up while they last.

CONGRESS – Angry with the Sun (Goodlife)
 Apart from the cheezy 80s movie soundtrack keyboard intro, Congress kickout Kreator-ish metal with a mix of 1st ep Refused. Angry with the Sun combined good metalcore with melodic bits at a good pace. Lyrically dealing with organized religion, division in the scene, and 'eye for an eye' punishment. Complete with song explanations in booklet.

DISCIPLE – Imitation of Love (Goodfellow)
 Imitation of Live is the 1st full length from Erie's straightedge Bible thumpers. If you've



heard the 'Lantern' demo and the Scarab 7" then you already know that these guys are evil! Heavy chunkin' guitars pound yer skull and Dan Quiggles vocals assault your brain! Overall, an evil CD which isn't a preachy, religious piece of shit that people might expect. If you can put religious beliefs aside a give it a listen you'll find a damn good CD. Live? Forget about it!

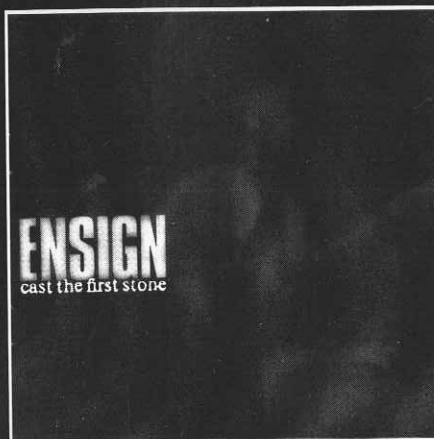


THE ENKINDELS – Buzzclip 2000

The next mook who uses the word '2000' or 'millennium' as part of their schtik is dead meat. The distressed punk rock vocal a la Tim Armstrong seems a bit forced but isn't enough to turn me right off this competent ensemble. The CD contains ten peppy tracks that are at a premium when those silly punk mannerisms don't show up. (P.B.)

ENSIGN – Cast The First Stone (Nitro)

These guys were unreal at the Jersey-Fest last summer. If you weren't there and never heard Ensign, pick this up. Old school hints of Verbal Assault with a mixture of a little SOIA and great lyrics. 16 songs in about 25 minutes prove Ensign don't wear out there welcome. Powerful, meaningful lyrics attack scene politics (Winner Takes All, DBC, Waiting for the Breakdown). One of few bands who actually sound like they believe in what they're saying.



CD REVIEWS

CD REVIEWS

EXTOL – Burial (Slid State, T'N'Nail)

70s Damn Yankee guitar riffage. Udo Dirksnieder influence vocally complete with the dreaded backward drumming of old mid-eighties deathmetal. Sound good so far? How'd about the fact they're making all this noise for, um, Jesus? This is the opposite of Disciple. This is the '90s Stryper! Repent you fuckin'savage!!!



FORTY DAYS RAIN –

Temptation of Our Own Demise (ECE)

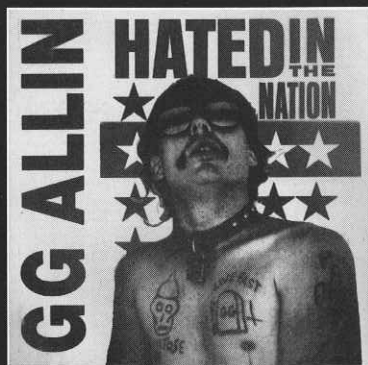
Forty Days Rain remind me of One King Down (w/ Rob Fuso), the song structures and content, but with a more straight ahead hardcore metal flow to it. Very intense vocals, lyrics dealing with animal rights, child molestation, nuclear war... Imagine my suprise when I found out that vocalist Brian Belliveau left Forty Days Rain – only to be replaced by... yes, Rob Fuso.

GAMEFACE – Every Last Time (Revelation)

In the band bio their music is described in a way which sends shivers down your spine "their music combines the best elements of punk, h/c emo + pop to make something sincere beyond a defined scene". Yeah. Ok. Let's get one thing straight right now. This is not hardcore in any aspect. This is college rock which has now become 'post hardcore'. That's the defined scene. Rodiohead instantly comes to mind. If the Descendents became main stream and took their songs more seriously with 'art photography' in their CD booklet this is what it'd be.

GAMEFACE – Every Last Time (Revelation)

Gameface rule, okay trendsetters. Every Last Time is another creative emo/power-pop release from these, the godfathers of the genre. They consistently produce well-thought-out rock, spilling out woes and declaring triumphs. The result is a truthfulness and sincerity that many bands lack. (P.B.)



GG ALLIN – Hated In The Nation (Roir Recs)

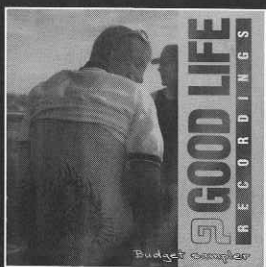
As if hearing a live performance from GG's 1985, da lllas texas show isn't treat enough, the organizers of this CD have been kind enough to include the never before released pedophile anthem, 'TenYear Old Fuck'. This one is truly headed for the 'anals' of music history. The people at FULL CONTACT let me keep the CDs that I review. I gave this one back.

GOB – How Far Shallow Takes You (Fearless)

It sounds a little like two different bands on this CD. They rock in different ways. One is your typical 'Fat Wreck' rock; the other is the older, meaner and straighter edge alter ego of that band. I liked

both very much. A friend told me this band was West Coast Canadian but I don't really believe him 'cause Canadians usually have such low self-confidence and are so miserable in general that they couldn't possibly come up with such a solid, confident piece of rock, eh. - Phil Bonnell (P.B.)





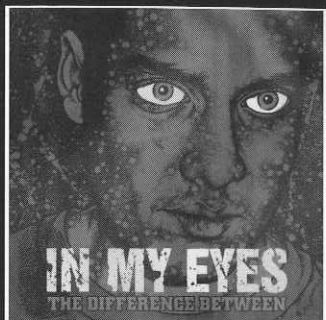
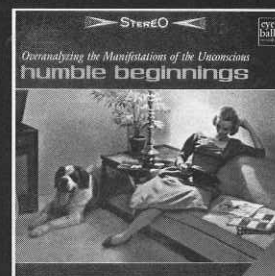
GOODLIFE – Budget Sampler (Goodlife)

What can you say about comps except that they have x amount of bands playing x amount of songs. This Goodlife sampler features Goodlife bands like Congress, Kindred etc. while also featuring NY's 25 Ta Life, and Morning Again. Goodlife always have well produced well laid out CDs. This is a good sampler for those who haven't gotten a taste of some of the good euro h/c out today. Belgium has quite a scene worth checking out, most of it on Goodlife. – HR

HUMBLE BEGINNINGS - Overanalyzing the Manifestations of the Unconscious (Eyeball)

Young emo-rockers from New Milford, NJ have their shit together, story at eleven. This twenty minute e.p. is youth oriented Punk in the epitaph / fat wreck chords vein. (They played a date on the warped tour in New York state last year). One disappointing thing about this CD is that I'm pretty sure the band has broken up.

I think the newest manifestation of Humble Beginnings' members is Midtown.

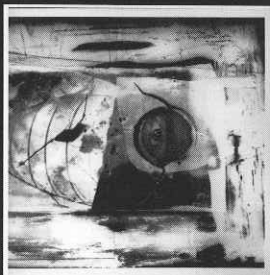


IN MY EYES – The Difference Between Us (Revelation)

This is the kind of hardcore which Revelation dominated hardcore with in the '80s. Tight, fast paced, well written hardcore in a 2 minute time span. Instead of trying to bring back '80core with lame cash cows like 'Better Than A thousand', Revelation should keep bringing up fresh new bands who are living old school h/c today instead of reliving their past in order to pad their wallet.

INK AND DAGGER – The Fine Art of Original Sin

These guys believe in vampires and that, right away, taints any kind of objective review from me. The music isn't all bad. They sound a little like Canada's West Coast punk godfathers S.N.F.U. Still, I just can't get past the vampire thing. At one point, the band prophesizes that the Y2K bug was planted by Nosferatu so



that the human race would become easier prey. If you're into vampires and conspiracy theory silliness this one's for you. (P.B.)



LAGWAGON – Let's Talk About Feelings (Fat Wreck)

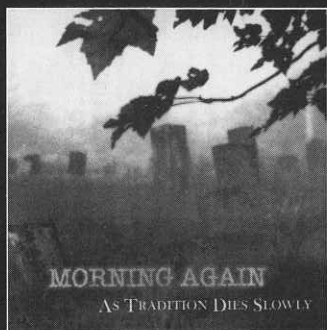
To paraphrase Lagwagon's power-pop predecessors The Chemical People, "...this record is gonna pack your puckered starfish full of hot-boxin' rockin'-fuckun-roll..." Absolutely nobody does this kind of music better. This latest release contains the usual full-bodied power chords and the finest

unpretentious vocals spouting truthful, relevant, compelling lyrics. Also note, Lagwagon tip their hats to the Godfathers of the genre, Agent Orange, with a cover of 'Everything turns Grey'. (P.B.)

LENGTH OF TIME – Approach To The New World (Goodlife)
Manson lovers from Belgium that deliver songs rejoicing violence and renouncing religion. Surprised? Metalcore in the vein of All Out War however with not as relevant lyrics. Good production and book layout. 'Approach To The New World' is a good CD overall but lacks a little edge which would put in more in the leagues of an All Out War intensity. WARNING: You may find yourself flashing the secret devil sign uncontrollably. Horns of the Devil to you.

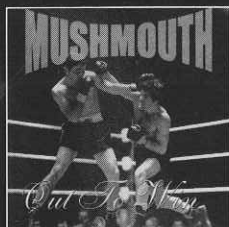


CD REVIEWS



MORNING AGAIN – As Tradition Dies Slowly (Revelation)

Ok. I could be totally wrong here but M.A. to me are a more hardcore version of ALL OUT WAR. Now hang on, you have riff-f-rama, Slayder style, double bass, chunky bits. M.A. are a little more melodic at times and maybe not so metal as A.O.W. This is definitely a heavy CD though. The heaviest on Revelation for sure of the three M.A. CDs, this is definitely the best all around. Very consistent, tension filled riff-a-rama warm up for ALL OUT WAR.



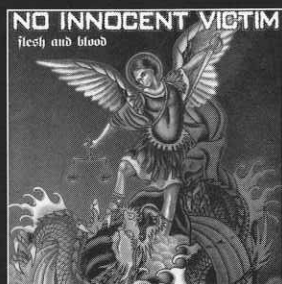
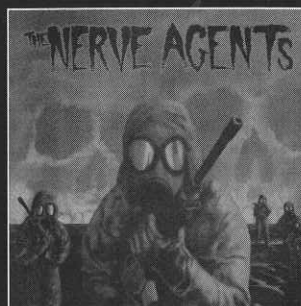
MUSHMOUTH – Out to Win (Triple Crown)

And win they do! Mushroom is a name you'd wouldn't associate with this music if you heard it without knowing the band's name. Brutal metalcore NY style. This is basically what 25 To Life could sound like if they got back on track. Definitely one of the best

releases of '98 and Triple Crown's best hardcore release to date. Tons of riff-a-rama parts with more breakdowns than a well conditioned 19 year old could handle. A classic.

NERVE AGENTS (S/T Revelation)

Aw wer bringing it way baawhyyk! Yep, old school '88 hardcore with a message. What message you ask? You have good friends you should always be loyal to, unless they thump the crap out of their girlfriend (or in some cases) boyfriends and seize the day and live life! Delivered with feeling and energy. If you're reliving the '88 h/c revival or you're part of the new wave of old school the Nerve Agents are a fuckin' must!

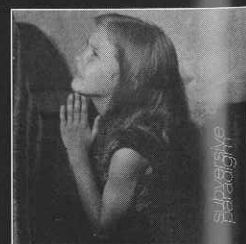


NO INNOCENT VICTIM – Flesh and Blood (Victory)

Shit! Victory just keeps signing all the new brutal bands! N.I.V. come from the same school as Hatebreed, but with a more metallic sound. Like The Breed, the songs are short, tight to the point with the quick parts setting up the breakdowns perfectly. These guys have a message and that message is God – you've been warned.

OFFICER DOWN – Subversive Paradigm (Goodfellow)

Subversive Paradigm is a mixture of hardcore and metal that get buried by excessive twang. Too much time is wasted waiting for the few chunky guitar bits and points of interest (which when said and done are too few and far between anyway). The most interesting part of the CD is the fact that these guys can walk around looking like extras from the Brady Bunch Movie and no one calls them on it!

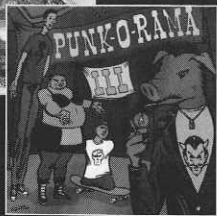


ONLY THE STRONG – V/A COMP (Victory)

Probably the best Victory comp. to date. Victory should definitely stick to comps which aren't just re-releases of tracks from released LPs. The mix on this CD is great. Nasty new school metal core



attacks you with NO INNOCENT VICTIM + BURIED ALIVE. There's also some good old school mixed in with Death Threat. Filling out the lineup are COLD AS LIFE, HOODS, IN TRUTH, AF, BUILT TO LAST, INHUMAN. \Definitely worth picking up for those long trips to shows.

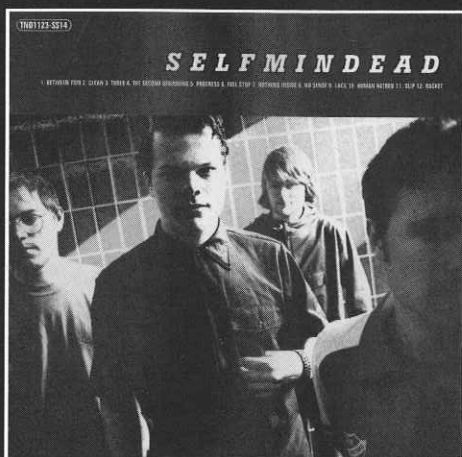


PUNK BITES 2/PUNK-O-RAMA 3 Fearless (Epitaph)

Just like the movies, record companies will put out as many sequels as the market will bear. Both compilations feature punk rock front runner NOFX and Pennywise as the selling point to take the lunch money from kids looking for previously unreleased material from their favorite bands and hungry to check out some new and unknown talent. Punkorama succeeds with some blistering tracks by bands Down By Law, Millencolin where as PB2 demonstrates why some bands are unknown. All said, both CDs are worth checking out if pop punk skate music is your poison – Ian Pedley

REACH THE SKY – Open roads and Broken Dreams (ECE)
I guess this stuff is called power pop. Straightahead melodic hardcore dealing with relationships and the heartbreak/ache involved. Good for those into the 'post hardcore' scene.

REACH THE SKY – Open roads and Broken Dreams
This CD e.p. is packed chok-a-block full of great melodic Boston Hardcore. The lyrics are delivered free of any goofy pretence and the crew backing the vocalist churn out a solid instrumental foundation. Word has it that Reach the Sky are planning a comprehensive US and Canadian tour this summer. You'd all be ninnys to pass them up. Keep your eyes and ears wide open.



SELFMINDEAD (Solid State/Tooth & Nail)

Christian 'hardcore' which musically suffers from a weak guitar sound and one dimensional lyrics. Just like satanic bands, straightedge or whatever. Selfmindead suffer from lack of imagination in delivering their message. It's obvious and clear what their message is and the only people that are really going to be able to sit through a CD like this are the converted.

SELFMINDEAD (Solid State/Tooth & Nail)

I loved this Swedish hardcore ensemble's untitled release. Imagine my horror when, in the middle of rocking-out to Selfmindead, I found out that they're a bunch of God loving, bible-thumping Christians – promoted through the

Christian Music Resources Artist Database. My narrow-mindedness and loathing of religion aside, this CD rules. It has an innovative and fresh approach to this aggressive music we love. Though the Moral Majority has infiltrated our heathen ranks I recommend we sit back, relax and enjoy this CD. God Bless. (P.B.)

SHIPPING NEWS/METROSCHIFTER – Split EP

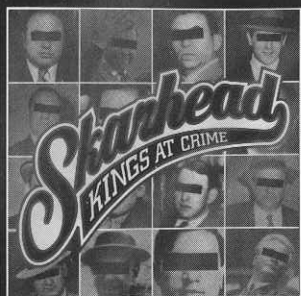
This split EP is generally annoying. E. Annie Proulx's Pulitzer Prize winning novel, 'The Shipping News', will never be the same to me after hearing what this band did to her namesake. Metroschifter, although annoying and drawn out, actually grew on me after the third or fourth listen. Their three songs range from a comatose-inducing, disharmonic drone to genuinely enjoyable heavy rock. It'll be

interesting to see what comes out from Metroschifter next. (P.B.)



SICK OF IT ALL – Potential For A Fall (FatWreck)

What can you possibly say about SOIA that you don't know already? Three songs on this EP in standard SOIA style. Great production, maybe even better than when they were with EastWest. Not too many bands could make the change from a major label back to an independent as well as SOIA have on this 3 song EP. Let's see what the full length is like.

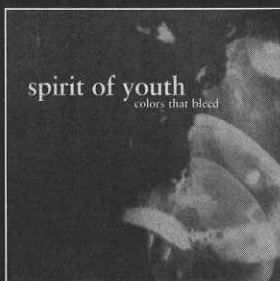


SKARHEAD – Kings of Crime (Victory)

I have to admit I never liked Crown of Thornz and didn't really understand the hype behind Skarhead. That is up till now. Lord Ezac and crew put together an awesome CD of old school NY thug core. In the vein of Murphy's Law, before smoking an oz. of pot. With guest appearances from Jimmy G, John Joseph, Craig Ahead, Lou Dibella, Freddie Madball as well as big bro Roger Miret. Songs about drugs, money, sex, and the streets delivered with some power behind them. (Something COT and older Skarhead lacked) Great production. DMS is in full effect. Check out 'Yas' if you don't believe me. PICK THIS UP!

SKINLAB – Disembody: The New Flesh (Century Media)

After listening to a zillion hardcore, sXe and metal core CDs, sometimes it's good to listen to a straight-up metal CD. Now I'm not talking about Twisted Sister, Rat, Pantera or Life of Agony, but more in the vein of Sepultura and Machine Head. Being the aforementioned bands aren't really doing anything overly exciting, a band like Skinlab makes a great substitute. Much like MH's 'Burn My Eyes' CD, Skinlab combines metal guitar thrash with some melodic metal with bursts of Sepultura-ish metalcore thrash.



SPIRIT OF YOUTH – Colors that Bleed (Goodlife)

Energetic, spirited h/c from Belgium's S.O.Y. Like most European hardcore, lyrics take on a more sensitive, emotional slant about relationships, religion. Unlike label mates, shorebreak, S.O.Y. don't take their lyrics to the point of being flaky.

STAMPIN' GROUND – An Expression of Repressed Violence (Kingfisher / Century Media)

From the land of boiled food and the British Book of Smiles comes the first good thing since the death of Princess Di. Slayer inspired riff-a-rama with bits of Hatebreed old school MY and a touch of All Out War. Awesome Metal core.



STIGMATA – Stick Tight 7" – Swinging Singles Club (Victory)

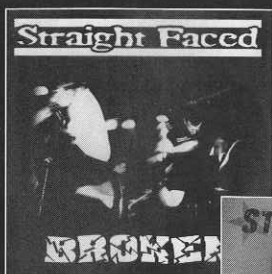
They're the kings of Albany hardcore and for a good reason. Stick Tight is the best release since the classic hymns CD.

STIGMATA – Troy Blood 2x CD

Troy Blood is a double CD that covers Stigmata's career from the early Matallica-ish sounding Cranial Abuse days to the Troy legends they are today. Troy Blood features hard to find early

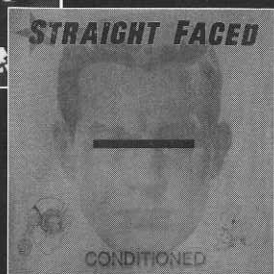
Cranial Abuse and Stigmata Demos as well as the early Stigmata releases "The Calling Of The Just" and "The Heart Grows Harder". An added bonus is the album artwork which features old show flyers and band pictures. A must pick-up for hardcore Stigmata fans.





STRAIGHT FACED – Broken (Fearless)

Straightfaced could be the band that pick up where Strife left off on the West Coast with a heavier sound with more balls. Powerful, well-written, delivered with emotion, and honesty much in the same vein as Ensign. Straightfaced stand out in a genre of h/c where too many bands are faking it.



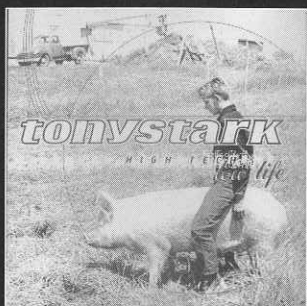
STRAIGHT FACED – Conditioned (Epitaph)

Hardcore the way it's meant to be. I can't think of a negative thing to say about this CD nor am I going to search for one. The lyrics are delivered with heart and truth. No one is faking a thing here. The vocalist is giving his all and there's no doubt about it. There's 15 tracks here; inspiring, heavy and aggressive anthems with a strong positive sXe bite. "Push the ceiling on what I

can achieve. I recommend Straight Faced if you enjoy Insted, Judge, Minor Threat, Gorilla Biscuits, or Pennywise. Even if you don't, check them out anyway. (P.B.)

STRIFE – Truth Through Defiance (Victory)

When Strife broke up 1_ ago, they were just hitting their stride. Their sound was taking on an edge losing the generic s/e cheezy sensitive crap Uniform Choice did back in the 80s. Instead of going the U.C. route Strife took on a more aggressive eastcoast sound, yet keeping their own style. 'Truth Through Defiance' CD was a bit disappointing in that there isn't any thing that's super rare. Unmastered versions and live versions of song off their 2 Victory releases and the song untitled from the Godmoney soundtrack (which means you don't have to listen to the other crap of the soundtrack) and a new Track 'Global Domination'. If you're a big Strife fan this is worth picking up just to have and to remind you of what could have band a legendary h/c band given another year or so.



TONYSTARK – High tech-Low Life (Resurrection A.D.)

It took me a little while but I figured out that TONYSTARK isn't a guy but the band's name. The songs are power chord driven with emotive type lyrics and some interesting timing change-ups. I tended to object to the glam-rock intonation in the vocals. The repetitive (mundane) lead guitar work made me think of the disenchanting, disheartened slacker musician archetype. This is a 5 song ep with songs about relationships and friends that didn't make me want to wretch but did make me fast forward quite a bit. I recommend TONYSTARK if you're into Spacehog or the more recent Doughboys releases. (P.B.)

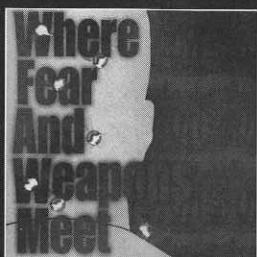
US BOMBS – War Birth (Epitaph)

Drink a bottle of cheap whiskey, shoot some heroin, puke then rinse out your squeegee and run to your nearest punk rock shop n' blow yer panhandling's on the newest release from punk legends US BOMBS. It's solid textbook punk that gets me every time. Even with the "I'm so fucked up" gutter-punk mentality which I can't necessarily relate to. I loved it. (P.B.)



WHERE FEAR & WEAPONS MEET (Revelation)

With Revelation hitting and missing, this is definitely a hit. 4 guys from Florida make up this high energy H2O, Gorilla Biscuits sounding with early SOIA vocals. As with In My Eye (Rev), Ensign (Nitro) and StraightFaced (Epitaph) WF&WM make it easier to get back into oldschool h/c for those who've gone through it the first time around.



CD REVIEWS

**10 YARD FIGHT
IN TRUST
GODBELOW**

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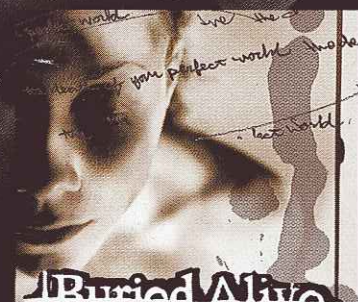
INTEGRITY 2000

Self Titled
VR91 CD/LP/CS



THE STRIKE

The Shots Heard Round The
World
VR97 CD/LP



BURIED ALIVE

The Death of Your
Perfect World
VR106 CD/LP/CS



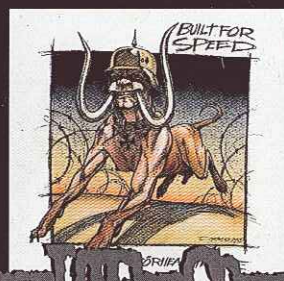
ONLY THE STRONG

V/A Only The Strong 1999
VR98 CD/LP Picture Disc



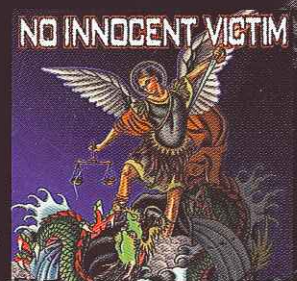
SKARHEAD

Kings At Crime
VR89 CD/LP/CS



BUILT FOR SPEED

A Tribute To Motorhead
VR96 CD/LP Picture Disc



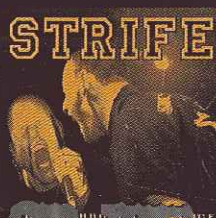
NO INNOCENT VICTIM

Flesh And Blood
VR104 CD/LP/CS



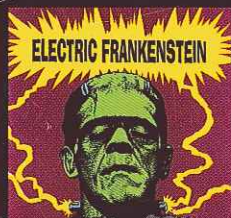
ALL OUT WAR

For Those Who Were
Crucified
VR85 CD/LP/CS



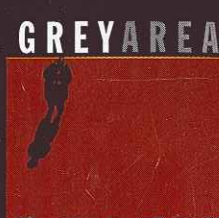
STRIFE

Truth Through Defiance
VR92 CD/LP/CS



ELECTRIC FRANKENSTEIN

I'm Not Your (Nothing)
VR93 CDS/Limited 7"



GREY AREA

Self Titled
VR90 CD/LP/CS



CAUSE FOR ALARM

Beneath The Wheel
VR88 CD/LP/CS

Coming later this spring: No Innocent Victim and Buried Alive singles and the long awaited Angermeans (ex-Strife)

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